

"Why is a Prize-Play Contest?" by Hilliard Booth



AUGUST 18, 1915

PRICE TEN CENTS



IRENE FRANKLIN
In "Hands Up"

Drama—Vaudeville—Motion Pictures



Eddie Darling, Edgar Allan Woolf, Wellington Cross and Lois Josephine between dips at the summer home of Mr. Cross on Long Island



Sam H. Harris, Fred Niblo and E. W. Dunn, the morning after the premiere of "Me and My Dog" at Atlantic City



Florenz Ziegfeld, Jr., and Gene Buck getting ideas for the "Follies" on the beach at Atlantic City



Julian Eltinge finds that raking hay gives his figure the trimness so essential to the success of his feminine impersonations



Earl Metcalfe, of the Lubin Company, trying out his new car at Newport, R. I.



Effingham Pinto and Florence Short, the original "Passions" in "Experience" at the Lambs' Gambol production in New York



Dorothy Davies and Sylvia Cushman of the Craig Players (Boston), at Miss Cushman's camp in the Maine woods



William Masaud, manager of Keith's Prospect Theater, Brooklyn, at the wheel of his motor boat, "The Nymph"



Frank Girard and family having a morning chat on the porch of their summer home at Jamaica, L. I.

RAMBLINGS OF RIALTO FOLK



THE NEW YORK DRAMATIC MIRROR



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WHY IS A PRIZE-PLAY CONTEST?

By HILLIARD BOOTH

[The editor of THE MIRROR was not a little astonished to discover in the writer of the following breezy article the identity of the author of the libretto to whom the committee awarded the prize for the best libretto in the De Koven prize play contest of happy memory. He was still more astonished to discover, from the author's own frank admission, that he was not the dying consumptive and subsequently the dead man he was represented to be: Furthermore, as the writer states, he is not in the poultry business. On the contrary, he is a very much alive census taker, who makes a pastime of entering plays in prize contests with experiences which he reveals with inimitable good humor. He is the author of "Spoils of War," a playlet with whose production the name of Blanche Walsh has been recently associated, and which Olga Nethersole will probably present in London.—EDITOR.]

EVERY one, according to popular report, writes plays, but particularly club women, cooks, professors, and policemen. Therefore, when the papers announce that a well-known theatrical manager offers fame and fortune to the author of the best play submitted before a certain date, there is a rain of manuscripts which the senders sincerely believe to be plays, and the most of which are not. Who profits from this storm, this stampede, this literary Marathon? The stationers certainly reap a profit on pens, ink, and paper; the Government has an increase in the sale of postage stamps; the well-known manager obtains a lot of free advertising, and the successful contestant—what does he or she get?

Why is a prize play-contest?

After participating in five free-for-alls my conclusion is that what the author gets is a good jolly, and that the contest exist primarily for the advertisement of the manager. Do I belittle prize play-contests. Not at all. Every time I have been arrested I have appealed to the officer who nabbed me, as a fellow competitor in the latest contest, and won his sympathy and comradeship. How often have I sat on a park bench with a guardian of the law discussing back-drops, grease paint, and denouements until the station-house had slipped from his mind!

I write plays because the Government takes the census only once every ten years. My talent is for assisting with the census. I admit it modestly. But the ten-year intervals must be bridged in one way or another. If I could write club papers, cook, profess, or graft I would do so. Gladly. As I can't, I write plays; I enter prize play-contests. Here is my experience.

I first entered the lists when The New Theater Association of Chicago offered to produce the best play submitted before, etc. ("Read carefully the conditions printed below.") This was back in 1907. I submitted a Western play, novel in subject and treatment. Imagine my delight when, on the 21st of January (still 1907) I received a telegram from the committee informing me that my play had been selected as the best play submitted. With what eclat did I dash forth and celebrate with an ice cream soda! I dreamed of fame and fortune—for about

half a minute! There was a string. My play was undisputably the best, but it was unsuitable for production at The New Theater!

Why was it unsuitable for production? I cudged my brain. Was it because I had omitted an Indian from my cast, or failed to include a Greaser? Too late I remembered that no play is a Western play unless the ingenue is in the grasp of a Greaser for the second act curtain. I sat down and wrote to Chicago, suggesting that we might insert a Greaser and an ingenue. The committee ignored the suggestion. They informed me that my play was not suitable for production because the stage of The New Theater was only eight feet deep! Or, was it eight and a half feet deep?

The following year I snapped at the bait of the American Humane Education Society of Boston, who offered \$1,000 for the best play on "The Christ of the Andes."

Me for the thousand! With a plot already half formed in my mind I hurried to the dictionary. "Who's Who" and Ploetz's "Epitome" to find out what, why and where the "Christ of the Andes" was. It was, and I presume still is, a statue erected on a South American Matterhorn for the celebration of perpetual peace. What a chance for a satire! I wrote a tropical love story with an epilogue, showing my hero and heroine being united in the holy bonds at the foot of the statue; I had them married in front of the statue so the judges wouldn't lose sight of what the play was about.

Did my play pull down the thousand? It did not. Nor any other. The American Humane Education Society woke up, got wise and otherwise realized at this crucial juncture that the prize money was car fare, compared with the cost of a production. They backed water. Four plays survived for final consideration, of which mine was one, and the president of the society offered to "cheerfully pay" to the author of any of these the sum of \$1,000, if the author would merely "arrange to have ten presentations of his or her drama with proper scenery at a leading theater approved by us." Why not, cheerfully? The American Humane Education Society of Boston, U. S. A., doubtless does vastly good work in its particular line, but it is sadly lacking in a sense of humor!

Five years went by. I was busy taking the census in an Arizona mining town, with forty-six saloons. The policemen in Arizona also write plays. Everything went smoothly. I recovered, a free man—with enough material to supply all the play-contests that can possibly be launched before the census of 1920.

In 1913, Mr. Reginald De Koven offered \$1,000 for the best light opera libretto. Carefully reading the printed conditions, I submitted my first, and positively my last, light opera libretto to the judges. Joy! Came a letter from Mr. De Koven, saying my libretto, "Jean Lafitte," had been selected as the best of the two hundred and fifty librettos submitted. Splendid! I got a hair cut on the strength of it—and still owe the barber! I have yet to receive any prize money.

This venture had its aftermath. One of the New York papers announced that a North Carolina poultry raiser had won the prize. Now I have never risen to the dizzy heights of poultry raising, except to raise the chickens that invade my mint bed by sickening my dog on them, but my mail of the next two months brought me letters from poultry raisers far and near, wanting to buy, sell, and exchange birds of fine feathers and pedigrees, until I felt as Rostand must have felt after writing "Chanticleer."

Next I read that I was dying in want (not having received the prize money), and that the pressmen of New York were starting a fund to relieve my distress, or to defray my funeral expenses. I went to bed at once, to be in a position to receive the fund when it arrived. It failed to arrive. I got up again.

Miss Rose Stahl, however, sent me a check for \$50, and a note saying she had read of my distress and wished to help out. I have never met Miss Stahl, but that letter of hers was the one bright spot in the whole business of the contest. It made me feel good, through and through, and still does. I returned the \$50 (who is it says playwrights have no conscience?), but the letter I cherish as a stimulant to faith in human nature.

Next came the play-contest of Mr. Winthrop Ames. In the light of my past experiences I almost hoped my play would not win. My hope was fully realized. My play did not win. Mr. Ames wrote me to "drop in" and he would be glad to talk over my play with me, but "it's a long way to Tipperary," and by the time I drop in both Mr. Ames and myself will have forgotten what the play was about. But now that the prize winning play has proven a commercial failure, how pleasant to sit back, with the policemen and the professors, and think how much happier Mr. Ames would feel if my play had won!

Mr. Oliver Morosco instigated the last contest in which I joined the uniformed force. I submitted two plays, taking a double-barreled chance with a farce and, in collaboration with a friend, a straight drama. Bing, bang! Missed? Not altogether. A few feathers. The farce was returned, and promptly accepted for production by a New York manager. The straight drama is, at this writing, being considered for production by Mr. Morosco—without benefit of prize money.

Do prize play-contests help a playwright?

They do not.

Do they benefit the managers?

They do.

Prize play-contests, in marketing plays, are secondary in value to direct dealings with actors, actresses, agents, and magazines. I have entered five play-contests: I have had five plays produced. From the play-contests I received five good jollies; the real productions I obtained from my dealings with actors, actresses, agents, and magazines.

In the newspaper of that mining town in which I last took census I stated that Uncle Sam would not allow me to tell the chit-chat and spicy how-come-ssas which I gleaned in the course of my census taking, but that for \$5 and an oath of secrecy I

(Continued on page 4.)

MADAME CRITIC

JUST to prove that the vaudeville and picture theaters are not to be permitted to continue to have things all their own way at this time of the year when usually only the brave deserve to enjoy theatrical entertainments, the dramatic managers are announcing openings of new plays in such succession that those who have fled the city will have to return very soon unless they won't mind acknowledging that they have missed this or that first performance. And, to a regular, such a confession is by no means an easy one to make.

Besides, if one fails to attend an opening night it is difficult to find time to go to a later performance, for the interest invariably centers about the untried plays where the faithful gather—all others seem dull and unprofitable without the zest of the exchange of criticism between persons who believe themselves to be just as competent judges as the paid scribes of the big players.

To be listed as a regular first-nighter carries with it a certain privilege of airing one's opinions, even to the critics themselves, and, no matter what the private opinion of these gentlemen, they are compelled to listen politely to the views of persons who have seen every play done in New York for the past twenty or thirty years. Such experience commands a respectful ear.

I have often been amused to hear one of these oldest theatergoers say that a certain critic was beyond doubt "the best of them all." And by reason of fortifying this assertion the speaker added, "It's a remarkable thing, but he agrees with me perfectly. I could almost believe that I had written his review. He has splendid judgment."

Nine times out of ten you will discover that this is why there is so much dissension in regard to the superiority of different reviewers. There is a personal feeling dominating the selection. No matter how well a review may be written, if the critic doesn't agree with the person discussing his ability due acknowledgment is given him for his expression, but he is pronounced not sufficiently analytical, or not sufficiently acquainted with the stage from the other side of the footlights, or too academic, or he seeks apparently to make his readers laugh by twisting the play into a slap-stick or cleverly-joined words. If the critics could only hear themselves dissected by the people who sit beside them on opening nights I don't know whether they would be indignant or amused.

At any rate, now that the managers are hurrying the season into swing, I feel sorry for those scribes who have put off their vacations until the latter part of this month, for they are going to be kept too busy to rest. It won't be long before we shall hear them say, "Nine openings this week. Awful!"

Nine performances in six days, such as was the record during several weeks of last season, is a terrific strain on the good nature and judgment of any man, especially on one who endeavors to give his readers just criticism in correctly expressed and original paragraphs. At one period last winter the plays came so thick and fast that both critics and regular first-nighters of private life had difficulty in remembering the name of the play and the theater they had attended two or three nights before. It was very funny to ask someone to name the plays he had seen during the preceding week. And usually it required more than a short pause in order to recall them.

A critic of my acquaintance told me that at times he had to think hard before he could remember the production of the night before. "I have to concen-

trate so closely while I am watching the play, and then again in writing about it that same night, that as soon as I finish my review I do my best to forget all about the performance. Consequently, the next day when people ask me what I saw 'last night' I have to collect my thoughts before I can answer. Of course, this is not the case with plays which impress themselves immediately as big, worth-while and unusual. There can be no difficulty in remembering them, for each incident, and even parts of the dialogue, stamps itself upon the brain; but, I refer to plays of only average merit—plays which teach nothing and which are not even entertaining, plays which cause one to wonder how they ever attracted the interest of playreaders first and of managers afterwards. But



A SCENE FROM "THE BOOMERANG" IN WHICH THE DOCTOR (ARTHUR BYRON) OBSERVES THE SUCCESS OF HIS EFFORTS TO AID THE LOVESICK RUDD (WALLACE EDDINGER) BY MAKING THE GIRL HE LOVES (RUTH SHEPLEY) NEEDLESSLY JEALOUS OF THE NURSE (MARTHA HEDMAN).

that is one of the mysteries which no critic, no matter how analytical he may be, can solve."

The craze for novelty has become so popular that I fancy we are going to be put to all sorts of tests during the coming season—in order to see how much we will stand in the line of the impossible and improbable. "The Last Laugh" started us off in the right direction. It has set the pace and we are waiting to see what will follow. I have an idea that the good old-fashioned melodrama revivals will no longer be served to give us new sensations. While Europe is making history, we must do our share in discovering some entirely new campaign of conquering the public interest by means of original plays. No doubt it will be hard at first to hew out paths without the aid of foreign leaders, and no doubt our American authors, new to the cause, will wander a bit before they strike the right road to recognition, but serious perseverance on the part of the writers and indulgence on the part of the public will bring about marvelous results.

The native playwright should be encouraged even though his wares prove a bit crude at first. We must look for the "promise" in his work and lend a helping hand. And, I do hope that in the wild scramble for novelty there will also be a general uplift of purpose and literary expression, so that visitors to the States from the other side won't continue to ask, as they have done—I speak from personal experience—"Why do your American plays usually open with the parlor maid dusting the furniture and the butler conversing with her? And why do your plays end with the leading man and the leading woman wrapped in a close kissing embrace? Surely your public is not

so infantile as to demand the same sort of finish for every play. Must they always be in each others' arms? Even the servants seem to be paired off. You Americans are no longer in such a primitive stage of the drama that this state of affairs must be the rule. What's the use in remaining until the last curtain falls? No wonder your audiences become restless and put their hats and wraps on as soon as the hero and the heroine have the stage to themselves and begin explanations or meaning glances with outstretched arms. When an audience knows the closing lines of the play almost as well as if they were printed in the programmes it would be silly to stay to listen to them, wouldn't it? Where is the logical conclusion of your playwrights? Where is the natural end? It's ridiculous to make your play characters superficially happy when anybody with even a little intelligence might know that it couldn't possibly work out that way in life. However, I am convinced that you Americans are only children overgrown. When will you wake up and see life in its true colors, its real lights and shades nicely valued? I must confess

it bores me extremely to go to most of your American plays. And even your imported ones are made over to please your public. I have been much amused upon attending a New York performance of a London success to find its end completely altered. 'How is this?' I have asked in astonishment.

This is not the original ending of this play, for I saw it during its run in London.

"Oh, dear, no," replied an American friend. "You see, we don't like sad endings for our plays. The management produced it in its original form on the opening night, but the audience wouldn't stand for it. 'Too sad,' they said. 'We want to go home feeling happy—not worrying over the troubles of some people who never even lived.'"

"Now, isn't that American for you, and absolutely childlike? Why worry about people who have 'never even lived'? Yet, you Americans suffer with your play-characters—just as children do over their dolls. Everything in America must have a happy finish—that is my conclusion, after studying conditions here. Not only is this true of fictitious characters, but of those with whom we are associated in everyday life. All are pursuing that Will o' the Wisp, Happiness, and half the time the pursuers don't realize just what happiness is."

"The United States has a rare opportunity at present to demonstrate its competition with the great minds of Europe, but your playwrights will have to abandon the chambermaid and butler antiquated form of opening, and the silly one-form ending, 'hero and heroine in each others' arms' according to the stage-manager's line of business. Give us Europeans something that will make us think. Set the pace for us instead of always following our lead, and following, too, in elemental form."

MARIE B. SCHRAEDER.

WHY IS A PRIZE-PLAY CONTEST?

(Continued from page 3.)

would mail to any one all the scandalous details in a plain, sealed envelope. I received enough money to return East with. In conclusion, I will state that any actor or actress wishing a first-class, contest-proof, play of from one to four acts will receive the same, postage paid, in an asbestos envelope. I may make enough money to drop in on Mr. Ames.

As an exhaust valve prize play-contests are an excellent thing for club women, cooks, professors, and policemen, but my advice to the uninitiated is not to enter them. I shall never enter another of them myself—well, anyway, at least not until another one is announced!



Personal



DALLAS.—During the past week, Gertrude Dallas has been visiting Ruth Chatterton at Senopee, N. H., where Miss Chatterton is living this Summer. Except for this week, Miss Dallas has spent her vacation at Freeport, L. I., where she has a cottage.

FROHMAN.—"The Life of Charles Frohman" is the title of an authoritative and interesting serial biography, starting in the September issue of *The Cosmopolitan*. The serial is the work of Daniel Frohman and Isaac F. Marcossou, and is illustrated by rare contemporaneous photographs and reproductions of personal documents.

GRANVILLE.—Charlotte Granville has for several years divided her time between the English and Amer-



MISS MARGOT WILLIAMS.

Soon to Be Seen in "See My Lawyer" at the Eltinge Theater.

ican stage. She returned recently from England, after finishing an engagement with Sir Herbert Tree. Miss Granville comes from an old Irish fighting family. Her father, who died last year, was General Stuart, of the Royal Engineers, and her two brothers are now fighting in France.

LORD.—The company of "On Trial" which goes to the Pacific Coast will be headed by Pauline Lord, who succeeded Mary Ryan in the New York cast and duplicated the Broadway success she scored in the original cast of "The Talker." Aug. 23 is the date for this company to open, and Des Moines, Ia., is the place.

RANDALL.—The hit Carl Randall made in the "Ziegfeld Follies" was so emphatic that the young dancer will be seen in the next Follies. At least, Flo Ziegfeld, Jr., has taken an option upon his services. Randall first attracted attention in vaudeville with Emma Carus, when his possibilities were commented upon a number of times by *THE MIRROR*.

SWINBURNE.—Ann Swinburne will return to Broadway this season as the star of a new operetta by Franz Lehar. Joe Weber will make the production, and it is likely to be one of the early Fall offerings.

SEGAL.—Miss Vivienne Segal, who has attracted unusual attention in "The Blue Paradise," is a Philadelphia girl and just eighteen years old. Miss Segal studied vocal music under Mrs. Phillips-Jenkins, of Philadelphia, and appeared in amateur performances given by the Philadelphia Operatic Society. Miss Segal made her appearance in "The Blue Paradise" after but four days' rehearsal, following the sudden illness of Mlle. Chapine.

TELLEGEN.—Lou Tellegen is working on three plays, two of which he has practically completed. One, intended for his own use, will probably be produced when his early Autumn tour of the larger cities in "Taking Chances" is completed. Just now Mr. Tellegen is finishing a feature photodrama, "The Explorer," at the Lasky California studios.

WILLIAMS.—Remembering her for her charm and prettiness as Frailly in "Experience," theatergoers

will watch the forthcoming appearance of Margot Williams in "See My Lawyer" with considerable interest. Miss Williams will be prominent in the cast, which will be headed by T. Roy Barnes.

HOW WOMEN BENEFIT

On Actors' Day at the Panama Exposition, Miss Olive Oliver, the actress delegate of the Actors' Equity Association, spoke as follows:

It seems to me only fair to the non-members of our Association that are here today that I make a little statement to the effect that I am here as a representative for the women of the Association only because the representative women were unable to serve. I want you all to know that almost every woman of distinction and prominence on our stage today is a member. Naturally, I am feeling deeply the privilege of being a representative for our women members.

Before I speak to my subject, "The Woman's View Point of Our Association," may I say just a word about the men. A word in appreciation of what the men who have organized and who have carried this Association to an almost incredible success in the two years of its existence have done for its women members. These men did not call upon us to help them with the drudgery and pioneer work of conception and organization, but when their dream was a reality, when the house of the Actors' Equity Association was beautifully in order, they asked us to enter it and to share its privileges, its benefits and now, today, its honors. As Mr. Kipling has put it, "Theirs has been the labor and ours the spoils." So I hope we may and will evidence our great appreciation by a constantly sympathetic and a stimulating co-operation.

From the woman's point of view, this woman's point of view at any rate, the possibilities of this Association are as tremendous as its achievements have been. And we women stand to profit more in some respects than the men, by being members of it. As in the case of a just provision being made by managers for our gowns through a clause in our equity contract. Next there is the matter of better creature conditions in theaters. By this I mean greater cleanliness, decent sanitation and fresh air. We all know that disorder and dirt and impurities are demoralizing forces to all people and in all places. How much more so then in theaters to men, and especially to women, trying to do fine, creative and imaginative work. I say especially to women not because I think men less finely sensitized, but only because a woman must go less simply appareled and fashioned than a man. So in the efforts of our Association toward better creature conditions in our theaters, we women again reap the lion's share. Again in the matters of business complications and difficulty, women are as a rule less adequate, especially young and inexperienced women. There is a tremendous advantage to her, therefore, in being able to place her grievances before the officers of this Association, especially in view of the fact that as yet the Association has not failed in satisfactorily adjusting any real business difficulty brought before it.

Out of this continued and, for the first time in the history of our stage, equitable intercourse between actor and manager, will grow and, indeed, is already growing, a more harmonious and a more comprehensive relationship. This relationship once thoroughly established, the purely commercial spirit will lessen both on the part of the actor and the manager. Then, is it too much to hope that we will all be able to sense and feel and see, and even love a little, the great art spirit.

According to the woman's point of view, then, this Actors' Equity Association of ours is quite in line with all the great forward movements of the women of today. Crowning which we have only to look about us here where some of the most lasting and greatest appeals of this incomparably beautiful achievement are rich and precious and teeming with woman's expression and with man's expression and appreciation of her.

WILLIAM ELLIOTT ON THE M. P.

William Elliott has been interviewed in Los Angeles by Monroe Lathrop on the existing conflict between the spoken and the screen drama. The late star of "Experience" and producer of "Kitty McKay" and other dramas has been filling a picture engagement with a picture producing company at Long Beach. He was asked whether he thought he was jeopardizing his interests as a player or as a manager by lending encouragement to a business that some people seem to think is in irreconcilable conflict with the stage.

"We're living in an advertising era," said Mr. Elliott. "To sell your wares you must get them before the public—create a demand, so to speak. To do this on a national scale requires an enormous expenditure of money. This applies with particular force to the amusement business. Before you can get the people interested in a play or an actor you've got to tell them about it. Of course, there must be underlying merit to build on. The better an actor becomes known the more people will want to see him."

"What he needs is the interest of the multitude, and I do not know of any surer way to get it than via the screen. If he can interest the millions of movie patrons in his personality, they will be sure to remember him. Then, when he comes along in the flesh and blood some day he will have a host of friends to count on."

"When the actor with a reputation appears before the camera and plays as conscientiously as he works in front of an audience," continued Mr. Elliott, "I cannot see how he will possibly cheapen himself. Whatever you do well cannot harm you. What is more, I believe screen experience to be valuable to every actor. From it he can learn many fine points not only about the art of acting, but about himself."

"To see ourselves as others see us, is a desirable thing. The screen makes this possible for the actor. If one is the best critic of his own work, as some contend, when he sits in judgment on a film he has done, he should be able to learn a great deal for the

future as to what it were well to do and not to do. In my opinion, actors should welcome an opportunity to go into pictures."

As to the future of the stage, Mr. Elliott has no fear. With many others, he believes that it will recover its one-time popularity ultimately. Just when, he hesitates to predict; but there is no reason to believe that the cinema industry will eclipse the world-old dramatic activity, in his belief.

"Stage and screen are separate and distinct modes of artistic expression," Mr. Elliott opines. "Though commercial interests have pitted them against each other of late, they are not natural rivals any more than sculpture and painting. Each has its particular fitness for expressing something better than the other. I do believe that they can be mutually helpful in developing toward a fuller medium of expression than we have yet known. What that will be the future alone can tell."



Bushnell, S. P.

MISS CHARLOTTE GRANVILLE.

Just Returned from England After an Engagement with Sir Herbert Tree.

"The actor's art is to express things. To this end, the different parts of the body, such as the hands, the shoulders, the face and the eyes in particular, are important aids. If you know how to use them intelligently, there is almost nothing that you cannot make understood in a limited degree. But add the spoken word and you enhance the power of expression many, many times. There is no limit to what you can express with the combination."

"Motion pictures have a wonderful future. The same may be said of the spoken drama. To say what it will be in either regard would be mere conjecture. But one prediction I do feel safe in making is that educational films are destined to become more popular as the years advance. Things can be brought out so much plainer for the masses by means of pictures than the printed page; wherefore, I believe that in time every schoolhouse will have its projection department."

"The cycle theory applies to the stage as well as to every other activity. This is not the first time that interest in the spoken drama has seemed to be on the wane. There has always been a blossom period just ahead. Hence, I believe that the legitimate theater is bound to come back; and when it does, it will be just so much more popular, because the multitudes attending the pictures now are getting a rudimentary education in dramatics. But they are going to demand something better and cleaner than the theater has offered. If I read the signs aright, I believe there is going to be a splendid chance for high-class comedy in the next few years as a reaction against the glut of satirical domestic drama and the crook plays we have had."

According to the New York DRAMATIC MIRROR, Miss Marie Tempest is taking part in a film play called "Mrs. Plum's Pudding." Whether Miss Tempest plays the Plum or the Pudding is not stated. *London Pelican.*

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IN ROME 2000 YEARS AGO

LEGITIMATE drama in Rome two thousand years ago had the same difficulty in getting an uplift that it has in some parts of this country in the present century. Then, as now, the attraction which we call vaudeville drew the crowds. Prize fights likewise put out the S. R. O. card more frequently than did the "houses" which put on the classics. On one occasion, TERRENCE, a negro slave of Carthage, and not a native of the Emerald Isle, as his name would indicate, produced a comedy in the morning, as was the custom, in an outdoor theater. It is recalled that it was "a free show." In the convolutions of the comedy, the audience heard that a rope-dancer was doing business in another part of town, and abruptly left the place in which the TERRENCE company was acting.

PLAUTUS, a playwright and actor, seeing that the patrons of his place were inclined toward amusements of the cheaper class, sought to turn the current and hold the "house" by running Roman gags into his productions which, by the way, were Greek, in order "to catch the galleries." PLAUTUS had been a stagehand before he was a playwright, and understood how to "play to the gods." The trick has been imitated by some players of this age.

The result of all this was that the legitimate in Rome declined with the Empire, and for a long time there wasn't a single Latin play written and the "managers" were forced to adapt what the Greek playwrights wrote.

ARISTOPHANES, in order to draw the people, resorted to local hits on the public men of the hour in Athenian politics, as is also the custom in a class of American theaters in a Presidential campaign.

All of the foregoing is ancient history, but we have been so engrossed with innovations and new ideas that most of us have lost our ancient bearings. The University of California recently decided to refresh the recollections of those who may have forgotten how the "legit" of Ancient Rome was put to rout by such amusements as have been mentioned, and to enlighten the new generation, with a course of lectures on Greek and Roman comedy and the classical Epic. A Chicago professor, Mr. HENRY W. PRESCOTT, was retained to give the readings to the

Berkley students. The University of California may have taken this step in order to keep the students away from the Panama Exposition. Be this as it may, it is a good move. It will help, to know that ours is not the only age in which a large percentage of playgoers shunted the legitimate drama for amusements that appeal to the risibilities instead of the sober thought.

ON WITH THE DANCE

WHILE the amusement world nonchalantly awaits the tidings of the new theatrical season, comes news of the resumption of the blue law hostilities at Atlantic City. No one with any experience in this comic opera species of war believed that the truce effected at the resort, some time ago, between the amusement men and the authorities would ever be permanent. And now that the conflict has again broken out there is a display of strategy as original as it is effective.

Picture Atlantic City on Sunday night, July 24. Stars and a glorious moon shining down upon a placid sea. The boardwalk crowded with Palm Beach suits and short skirts. The bands blaring forth their best syncopated "sacred" airs. Peace and harmony apparently paramount, when suddenly the belligerent strains of "Tipperary" issue from one of the dance halls on the pier. Men and women, restless, begin to shuffle their feet. Mayor WILLIAM RIDDLE is present. Unable to resist the alluring floor he walks to the middle of the hall and announces:

"I'll dance with the prettiest girl in the room. I never voted to close up harmless amusement places on Sunday."

And the lid was off and the war was on.

Among the fifteen arrests the next day was WILLIAM FERNAN. He was found guilty and fined \$1,000. He appealed, backed up by his business competitors. And there his case rests.

Entrenched behind their walls of argument the amusement men have hurled such powerful ultimatums into the enemy's camp that at this writing they seem destined to win. Since they maintain that the city ordinance, which permits the opening of picture theaters and the holding of so-called sacred concerts on Sunday, conflicts with the blue laws of the State, they declare that should

they be compelled to close for business they will not allow even a soda water or picture postcard to be bought. Either Atlantic City must be "lidless," they cry, or it must be the bluest Sunday resort this side of a Methodist camp meeting.

"HOBSON'S CHOICE"

Editor DRAMATIC MIRROR:
SIR.—The term, "Hobson's choice," referred to in your issue of Aug. 4, is very much alive in the United States, although, so far as I am aware, it is obsolete in the country from which we derived it. In the belief that there are, possibly, some who do not happen to be familiar with the origin of this expressive phrase, I venture to submit it to the notice of your indulgent readers. Tobias Hobson (1544-1633) was a carrier engaged in the Cambridge-London trade, who was credited by the Spectator (Oct. 14, 1712) with having established at Cambridge the first hackney-stable in England. He appears to have been the possessor of the wit and resource for which lively-stable keepers are so famous and, having observed that the university students were given to riding his horses with the abandon and zest so characteristic of those young men who do nothing half-heartedly, he contrived that each of his forty horses should have an equal share in the joy of being ridden by the Cambridge youths. Hobson kept his horses "always ready and fit for traveling; but when a man came for a horse, he was led into the stable, where there was great choice, but he obliged him to take the horse which stood next to the stable door; so that every customer was alike well served, according to his chance, and every horse ridden with the same justice." Hence, when that which one ought to choose for himself was forced upon him, it became the custom to say, "Hobson's choice." The immortal Tobias was the subject of two epitaphs by Milton, who, however, makes no reference to the phrase we know so well.

Respectfully,
BERTRAM MILLAR.

NEW YORK, AUG. 10.

STAGE NOTES

Claude Greeneker is back at his desk in the Shubert press department.

Last week Eddie Dunn celebrated the tenth anniversary of his connection with Cohan and Harris.

Frances Carson has been engaged by Henry Miller to play Judy Abbott in "Daddy Long-Legs" in the Fall.

Frederick Kaufman, who for ten years was general stage-manager for E. H. Sothern, has been engaged to act in a like capacity for Mr. Sothern the coming season.

"The Midnight Frolic" closed at the Danse de Folies on Saturday night and the new version will open on Monday. The scenic production will be by Joseph Urban.

Vera Segal, a younger sister of Vivienne Segal, who scored in "The Blue Paradise," will shortly be seen in a Shubert production. The younger Miss Segal is a dancer.

Clare Weldon will play the Signora Monti in one of the "Town Beds" companies next season. Ray Cox will continue with the original company.

Francis Powell is to enter the producing field independently. He has just returned to New York after a year spent upon his Virginia farm.

Claude Fleming, who was in "The Pretty Mrs. Smith," has been engaged for a principal role in "Two Is Company," a musical play by Paul Herve.

Francis Wilson arrived in New York from Honolulu on Saturday, completing the roster of the all-star cast. Rehearsals started on Monday.

Gladys Hulette, who played one of the children in the New Theater's production of "The Blue Bird," will return to the legitimate stage this year after a season in films with the Edison Company.

"The Law of the Land" goes into rehearsal next week and will open Labor Day in Boston. Julia Dean will continue in the leading role and Ethel Wright will be in the cast.

Fred H. Speare, who created the role of Boris Andrieff in "Potash and Perlmutter," has been engaged by Al. H. Woods to play the leading juvenile role in "Potash and Perlmutter" this season.

Marie Lavarre, now appearing in the revue, "Splash Me," at the Shelburne Hotel, Brighton Beach, has been engaged for the Ned Wayburn production, "Town Topics."

Adelaide Wise, who has been visiting her brother, Tom Wise, at his City Island home for the past three months, left for Los Angeles last week to resume her work there in the motion picture field.

Mrs. Fanny Yantis Stockbridge, of the Burbank Stock company, Los Angeles, left on Aug. 8 to join "The Bird of Paradise" company, which opened in Detroit on the 14th.

John Harley, for ten years with Lieblers, will go out ahead of "Trilby." Mr. Harley has been in charge of a stock company in Denver. Frank Jackson will remain back with "Trilby."

John May, who was stage-manager of "Under Cover," at the Cort Theater last season, has received his appointment in the British navy as Lieutenant. He is stationed on the H. M. C. S. Diana, now at Halifax.

Croighton Hale has been engaged as a member of Holbrook Blinn's company for an important role in "Molock." Beulah Marie Dix's war drama, to be produced next month by Klaw and Erlanger, in connection with George C. Tyler.

Gareth Hughes will have his original role of the Junior Lieutenant in "Molock," the part he played in "Across the Border," upon which "Molock" is based.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THIS MIRROR's letter-list or forwarded to their private addresses if on file in THIS MIRROR office. No questions answered by mail.]

A. L. CONDARK, Brooklyn.—Patricia Colledge is to play in "Pollyanna."

W. M. MERIDEN, Boston.—We have received no information concerning Wilson Melrose.

Mrs. M. LOCKWOOD, Philadelphia.—We regret that we cannot give you the address of Miss Marjorie Fine. We have no record of her.

J. H. BIRM, Worcester, Mass.—Walker Whiteside will play in "The Ragged Messenger." It opens in Chicago early in September.

B. E. LENZ, Brooklyn.—A. W. McCauley is the manager of the Victoria Theater, Lawrence, Mass. We have no record of Alfred Licanon.

MARCEL O'NEIL.—News of the Grand Opera House stock in Brooklyn will be published on the stock page just as soon as we receive it. We have already given a list of names of those who will be connected with the company.

S. P. H. MATTHOCK, San Antonio, Tex.—It would be best to write to Lew Fields for information regarding "The High Cost of Loving." He can be addressed at the Forty-fourth Street Theater, New York City. We do not know where Frank Mandel is at present.

RICHARD BARRIE.—(1) Our advice to you is the same we have given to all new playwrights. Send your play to one of the play agents whose advertisement appears in THE MIRROR. The play will be read, and if thought to be marketable, will be submitted to managers. If placed the writer gives up 10 per cent. of the receipts to the agent, who looks after the entire business arrangements and relieves the author of all minor annoyances. (2) Every author should copyright his play before submitting it. Managers and players are usually honest, but an ounce of prevention is worth a pound of cure. However, the common law protects a play if the author can bring convincing proof into court that his property has been fished.

TO MARY PICKFORD

Queen of the Movies, you captured the heart of me
In a tin theater in Kalamazoo;
Youth and adventure and all the best part of me
Woke to the call of Romance—which was you.

When on the screen flashed the sweet, bonny face of you
Time was forgotten, away vanished care;
Ah, the young strength and the wild, reckless grace of you,
Free as the breezes that ravished your hair!

Bernhardt and Terry and all of the rest of them—
Stars of the stage they are, none can deny;
But out in the open you laugh at the best of them,
You and your pony, the plains and the sky.

Shooting on skis down the snow-covered mountain-side;
Fighting the flames, with a baby to save;
Busting a broncho (Great Scott, how like mad you ride!);
Rescuing men from a watery grave.

In small, smoky dens and in theaters palatial
I've followed the lure from Tacoma to Lynn;
From Dallas, the sunny, to Dawson, the glacial,
There's not a town where you aren't welcomed in.

Oh, how those merry, bright eyes have got hold of me,
Maid of the Films, with your "wondering smile!"
Star of the Cinema, is it too bold of me!
Worshipping here from my seat near the aisle?

Silent enchantress! Are any so blind to you
As not to feel the glad charm of your art?
Time spare the youth of you, fortune be kind to you,
Queen of the Movies and queen of my heart!

OTIS BARNUM.

WAYBURN GETS CENTURY

Auditorium to Open in September with "Town Topics," and Roof Garden in October

Negotiations which have been pending for two months between the New Theater Company and Ned Wayburn were consummated last Wednesday, when the Century Opera House was leased by Ned Wayburn's Productions, Inc.

Mr. Wayburn declined to say what the yearly rental would be and who are the stockholders of the company, but he said that there is \$100,000 paid in capital stock. The theater is taken over for a term of years, not less than five, although Mr. Wayburn is also reticent about the exact length of time.

The new enterprise is to be modeled after the Continental music hall idea, as has already been announced. There will be a dance club in the basement, a musical revue in the auditorium, and a midnight revue on the roof, besides bars, tap rooms, tea rooms, private dining rooms and restaurant service.

Mr. Wayburn plans to open the auditorium in September with "Town Topics," the roof garden programme in October, and the dance club in November. The structural changes to the house will require an expenditure of about \$50,000. Only minor alterations will be made in the auditorium. A stage box will be added at either side of the proscenium, and the addition of a row of chairs at the edge of the orchestra pit will bring the seating capacity up to 3,000.

The main lobby on the Central Park side will be retained for entrance and exit, while the Sixty-second Street lobby will be converted into a bar for men. The corresponding lobby on the Sixty-third Street side will be made into a refreshment room for women. The Vanderbilt room, which is the Circassian walnut room just off the mezzanine promenade, will become a refreshment and dancing room. A negro band will be stationed here, and before the performance and between acts will play for dancing. One of the tea rooms on this floor will be used as a private dining room.

The roof, which was designed to be used as a concert hall and garden, the concert hall subsequently having been made into a children's theater, will be remodeled. The concrete boxes and sloping floor will be torn out of the miniature playhouse. A dance floor will be laid in the auditorium and a midnight revue will be given on the stage. A considerable part of the roof now without a covering will be encased in glass to increase the space for dancers. The tap room in the basement also will be turned into a dancing club.

The kitchens will be on the roof and there will be facilities for serving 1,200 persons in various parts of the building simultaneously.

ABORN TO OPEN CONSERVATORY

Milton Aborn announces his plans of opening a conservatory under the name of the Aborn Classes for Operatic Training. "It has been my intention for many years to establish a school of this sort," Mr. Aborn said last week. "We decided to open these classes in conjunction with the Century Opera company a year ago, but found that the amount of work necessary to the conduct of the opera company would not permit the required time and attention to be diverted to the school, so it was given up with regret."

Mr. Aborn plans to have each pupil assigned to an appropriate role in one opera. The group of pupils assigned to the cast of one opera will be trained as a class. There will be several of these classes, each one working on a certain opera. As soon as one class has mastered the roles assigned to it, its members will be given a public performance. In the opera they have been studying. It is the intention to launch this enterprise on Oct. 1.

"PAYS TO ADVERTISE" LEAVING

"It Pays to Advertise" will have the final performances of its unusual New York run on Saturday night. The comedy will open its tour with a week's engagement at Nixon's Apollo Theater, Atlantic City, on Monday, going direct from there to George M. Cohan's Grand Opera House in Chicago for an indefinite run.

CARNIVAL MAN HELD AS SLAYER

Speaker Monette, of Bloomington, Ill., connected with the C. A. Wortham carnival, was held for the grand jury without bail in the municipal court, Minneapolis, last week. Monette waived examination on a charge of murder in the first degree. He is charged with killing Dan Wilkinson, a negro animal trainer, striking him with a baseball bat after an argument.

ELSIE JANIS PLAY THIS MONTH

Maurice Farkas, Francis D. McGinn, and Vivian Rushmore have been engaged by Charles Dillingham to appear in the new Elsie Janis play, "The Missing Link," to be produced this month. Rehearsals are under way under the direction of Robert Milton.

K. AND E. GETS ROYLE FARCE

Klaw and Erlanger have obtained the production rights to a new farce by Edward Milton Royle. The new comedy is named "Peace and Quiet," and will be presented during the new season.

DEATH OF STAGE WRITER

Vanderheyden Fyles Dies as the Result of Accidentally Taking Bichloride of Mercury

Vanderheyden Fyles, author, theatrical writer and critic, died in a sanitarium in this city on Aug. 10 of bichloride of mercury poisoning.

Mr. Fyles was suffering from ear trouble and was under the care of Dr. John F. Moore, of No. 136 West Ninety-second Street, who had prescribed an ear-wash of bichloride of mercury. Mr. Fyles was suffering from a severe headache and went to a medicine chest for some tablets to relieve it. By mistake he swallowed bichloride of mercury. Mr. Fyles did not realize his error until the following morning. He was immediately removed to a sanitarium at Seventy-seventh Street and West End Avenue, but all efforts to save his life failed and he died after prolonged suffering.

Mr. Fyles, who was thirty-three years old, was the son of Franklin Fyles, for years dramatic critic of the New York Sun. The elder Fyles was also well known as a playwright and magazine contributor.

BARRIE'S "ROSALIND" TO BE DONE

J. M. Barrie's playlet, "Rosalind," will be presented in connection with Robert Marshall's three-act comedy, "The Duke of Killarney," at the Lyceum Theater on Sept. 6. The Marshall drama will have a cast headed by Marie Tempest, Francis Wilson, Ann Murdock, and Graham Browne.

Miss Tempest will have the titular role in the Barrie playlet, the role of an actress who takes her first vacation in years. She is forty years old, and when a boy who has fallen in love with her over the footlights chances to see her, believing her the actress's mother, she tries to disillusion him. But he comes to believe that, after all, "forty's a beautiful age."

"POLLYANNA" FOR CHICAGO RUN

"Pollyanna," which Klaw and Erlanger will produce in connection with George C. Trier in Detroit on Monday, will go immediately to the Blackstone in Chicago for an extended engagement.

The complete company for the Catherine Chisholm Cushing play, made from Eleanor H. Porter's story, numbers Patricia Collinge, to have the title-role; Effie Shannon, Jessie Busley, Maude Granger, Maud Hoffer, Helen Wethersby, Philip Merrivale, Herbert Kelcey, Thomas Tobin, and Lorin Raker.

"ROLLING STONES" PRODUCED

"Rolling Stones," which had its premiere at the Harris last night, opened at Long Branch, N. J., on Monday, Aug. 9. The play is a story of three young men who form a partnership in unusual circumstances, during which their characters are tested and their best qualities are developed. The production has a scene disclosing the Chicago River bridge at midnight in a snowstorm. In the cast are Charles Ruggles, Harrison Ford, Bertha Mann, Rae Selwyn, Marie Carroll, Frank Kingdon, Beatrice Ingram, and Harry C. Bradley.

MISS MATTHISON AT BAR HARBOR

BAR HARBOR, ME. (Special).—Edith Wynne Matthison appeared here as Iolanthe in Henrik Hertz's "King Rene's Daughter," on Monday, Aug. 9. Rain prevented outdoor performances, but the play was given inside the Building of Arts, attracting a large and fashionable audience. Supporting Miss Matthison were William Raymond as Tristan, Albert Bruning as King Rene, and Evelyn Le Brun as Martha. Others were Irving Beebe, Holton Kerr, and Walter Terrill.

"RAGGED MESSENGER" IN REHEARSAL

John Cort's production of W. B. Maxwell's novel, "The Ragged Messenger," in which Walker Whiteside will be starred, is in rehearsal.

Mr. Whiteside will play John Morton, a street evangelist who falls heir to a fortune. In his support will be Lillian Cavannah, Maud Milton, Marie Pettis, Josephine Morse, Stephen Wright, J. Palmer Collins, and Allan Thomas. The first performance will be given in Buffalo on Aug. 30.

ROCHESTER TO SEE PREMIERE

Henry Miller's production of Jules Eckert Goodman's "Just Outside the Door" will have its premiere at the Lyceum in Rochester on Aug. 30. The cast numbers Leonore Ulrich, Janet Dunbar, Lizzie Hudson Collier, Julia Mills, Elliott Dexter, Ernest Truex, Frank Kemble Cooper, David Glassford, Frank Losee, and William Norton.

IRISH PLAYERS PLAN SEASON

The Irish Theater of America will begin the new season in New York in November, following brief engagements in Boston, Chicago, and Philadelphia.

REICHER WILL DO BJORNSON DRAMA

Emanuel Reicher will assemble his company next week and begin rehearsals upon his season's repertoire. The first offering will be Bjornson's "When the Young Wine Blooms."

TO RETURN TO STAGE?

Reported That Mary Mannering Will Be Seen This Season with E. H. Sothern

Mary Mannering is to return to the stage as leading woman for E. H. Sothern during the new season, according to a rumor talked about along the Rialto last week.

Miss Mannering has been retired from the stage for some time, having married a Michigan millionaire, Frederick Wadsworth, of Detroit. They have been spending the summer at Diamond Point on Lake George.

Miss Mannering's last stage appearance was as Domini Enfield in the Liebler production of "The Garden of Allah," presented at the Century Theater in October, 1911. Just previous to that appearance, she had been seen in "Glorious Betsy," "The Struggle," "A House of Cards," "Step by Step," "The Truants," "The Independent Miss Gower," and "A Man's World."

DAVID BISPHAM'S PLANS

David Bispham is preparing a unique entertainment. He is to appear as Beethoven in a one-act play, "Adelaide," written in 1862 by Hugo Mueller. The sketch is built about one of the famous composer's love affairs.

With "Adelaide," Mr. Bispham will present a musical playlet, "The Rehearsal," which is somewhat in the nature of a miniature concert. In this Mr. Bispham will be assisted by several singers.

The programme will first be presented at Mount Vernon on Oct. 15, and will be offered at the Harris Theater for a series of matinees. R. E. Johnston is manager and Kilbourne Gordon is special representative for Mr. Bispham.

ON THE LONDON STAGE

LONDON (Special).—A new Pinero play will be produced by Sir George Alexander at the St. James on Sept. 10.

Gertie Miller will head the new Palace revue, for which her husband, Lionel Monckton, with Herman Fink, is writing the music.

Sir John Hare is posing for a screen version of "Caste," doing his old part of Eccles.

John N. Raphael's dramatization of George du Maurier's "Peter Ibbetson" was given at His Majesty's recently for a special benefit matinee. Madame Clara Butt, the singer, made her first appearance in a speaking part as Madame Seraskier. Constance Collier was the Mary, Owen Nares had the title-role, and Henry Ainley was the Colonel Ibbetson.

CATHOLICS BAN "MARIE-ODILE"

"Marie-Odile," Edward Knoblauch's drama in which Frances Starr is to play on tour this season, has fallen under the ban of the American Federation of Catholic Societies. The Brooklyn branch of the Federation has asked Leo C. Teller, manager of the Broadway Theater, in Brooklyn, not to book the attraction. The communication adds that in case he does the theater cannot be included in the Catholic white list.

In the Brooklyn *Truth* last April the Rev. James F. Irwin denounced "Marie-Odile" in an article over his signature. In which he stated that he came away from the performance filled with disgust. When the drama was presented in Boston the *Pilot*, of that city, arraigned it.

ACTOR CAN'T LEAVE LUDLOW

Byron Douglas, an actor who has been confined in Ludlow Street Jail for three months because he failed to pay his wife back alimony, failed in an effort to obtain his freedom last week, when his motion came up before Justice Weeks in the Supreme Court.

The wife, Mrs. Marie Booth Douglas, niece of Edwin Booth, told the court she was penniless. Douglas will stay in jail three months more.

H. C. BLANEY MOVES OFFICES

Harry Clay Blaney has moved his offices from the Knickerbocker Theater Building to Room 303, Fitzgerald Building, 1482 Broadway.

Mr. Blaney will make several important productions this season, and will act in one of them himself.

WILLIAM ELLIOTT'S NEW OFFICES

William Elliott has taken a suite of rooms in the Aeolian Building. He has several productions in contemplation. Myron B. Rice has been appointed general manager.

TO FEATURE LAWRENCE GROSSMITH

Lawrence Grossmith is to be featured by the Marbury-Comstock interests in a new musical piece along the lines of "Nobody Home," before the new season ends.

CAST OF "MY LADY'S GARTER"

The cast for the dramatization of Jacques Futrell's "My Lady's Garter" so far includes Milton Sills, Thomas Emory, Cecil Owen, Martin L. Alsop, Robert Rogers, Louise McIntosh, and Minna Gombel.

TO STAGE GUY BRAGDON PLAY

The Shuberts have a new drama by Guy Bragdon in rehearsal. Mr. Bragdon is staging his own play.



Frances Starr dropped into the New Amsterdam Theater last Wednesday evening to watch Ina Claire's travesty of her "Marie-Odile."

Percy Hammond pauses to remark that Helen Evilly, who is to appear with James J. Corbett, used to impersonate as the leading woman of the Hull House Players of Chicago.

Gracious, how the war is affecting the chorus. Only last week little Miss Elaine French, of Ned Wayburn's "Town Topics," received a cablegram that her husband, Lieutenant Vannie Cooke, has been "wounded in action, but not fatally." There!

Edward Abeles daily studies the weather reports with mingled anxiety and doubt. Mr. Abeles is appearing in "The Last Laugh," and at each performance it is necessary for him to be completely swathed in cotton bandages and placed in a glass case. Up to the sixth performance Abeles found he'd lost ten pounds.

Last week an automobile accident, which prevented Frances Pritchard from reaching the theater, gave a little Winter Gardener her longed-for chance. Rosie Quinn, who has been "Miss Baseball," was hastily given Miss Pritchard's role of "Miss Manhattan" and acquitted herself so creditably that she's to have a role all to herself in the new Winter Garden show.

Rupert Harvey, leading man with the Ben Greet company, recently discovered this bit of unconscious humor while touring through Ohio. It was a road sign:

BELLEFONTAINE, OHIO.
Population, 8,500. More Wanted.
Observe the speed limit!

Paul Dickey and Charles W. Goddard, authors of "The Last Laugh," are to do another comedy for the Shuberts, the new play to be ready for the holidays. Just now Dickey is a rather busy author, supervising the performances of "The Last Laugh" and acting as general understudy. By day, with Mr. Goddard, he rehearses their new comedy, in which Elsie Janis is to star. Spare moments he devotes to trimming and pruning his new play.

This from a Western paper is about the best we have seen lately in the way of limpid style: "On the twenty-ninth day of July, just at twilight—that metamorphosis period when day gradually blends into night—as the brilliant rays of the setting sun were fading beyond the horizon of western skies, and the twinkling of stars in the heavenly firmament foretold that another day would soon be recorded on the dial of Time,—bade the friends and relatives who had gathered at his bedside a last farewell."

And this same paper on another page naively holds itself up to the young newspaper writer as a subject of study!

THE LURE OF THE M. P.

Once I made an application
To the Seligs—what elation!
Got a job with bed and ration—
Me and wife.

Took us all down to the ocean,
By the deep sea waves in motion,
All some playwright's silly notion—
Sun and strife.

Clad us in a bit of bunting,
Such as cave-men wear in hunting,
Each a skin—the rest was wanting—
Oh, my wife!

Sun-burned legs and breasts and shoulders,
Shins skinned up with jagged boulders,
Clubs and knives and sea-weed holders—
Art was rife!

On the cliff the villain kissed her,
Threw her off—the hero missed her!
Now, alas! no agents list her—
Such is life!

W. L. STANTON.

THE FIRST NIGHTER

"UNDER FIRE"

A Play in Three Acts by Rol Cooper Megrue. Presented by Selwyn and Company at the Hudson Theater, Aug. 12.

Brewster, butler at Sir George's house. McKay Morris
George Wagstaff. Phoebe Foster
Henry Willoughby, George's governess. Violet Henning
Henry Streetman. Felix Krems
Sir George Wagstaff, British Admiralty. Henry Stephenson
Guy Falconer. Norman Tharp
Mrs. Stephen Falconer. Maline Sheridan
Charles Brown, of New York. Frank Craven
Captain Redmond, of the Irish Guards. William Courtenay
A Frenchman. E. G. Robinson
Henri Christophe, an innkeeper. Robert Fischer
Jeanne Christophe, his daughter. Dorothy Abbott
Andre Lemaire, his neighbor. E. G. Robinson
Louis, Christophe's servant. E. G. Robinson
Bergant Schmidt. Jack Wessel
Lieutenant Baum. Frank Morgan
Major von Stranz. Edward Maxwell
Otto. M. Meyer
William. K. M. Harvey
Hans. E. H. Sterling
A Sergeant. Carl Hahn
Captain Montague. Walter Kingsford
George. Charles Lester
Horace. Lewis Harrington
John. Harland Tucker
Henry. G. V. Johnson
A Sergeant. James Martin
Fred. George Hale
Jim. John Cooper
Dr. Aubrey. Stephen Denheigh
Mr. Charles. Frank Morgan

Act I.—Miss Willoughby's living room in the home of Sir George Wagstaff, London. Act II.—An inn at Courvoisier, Belgium. Act III.—Scene 1.—Part of an English trench. Scene 2.—A church somewhere in France. The time is July and August, 1914.

The author of "Under Fire" has left a great deal to the imagination and the scene painter. Also to the long arm of coincidence. Joseph Physioe has painted an English trench and the interior of a church in France with artistic effect, and Arthur Ebbels deserves credit for the realistic way in which shells explode and the English trench is torn to pieces in the last act. With these necessary accessories of a war play we find ourselves translated to the good old days of the Bowery drama. Comparison with a melodramatic masterpiece such as "Secret Service" is impossible.

"Under Fire" is a dramatization of sundry columns of the early war reports from London and Paris in the morning papers, and is severely lacking in artistic finality as well as historic accuracy. An effort is made to cast a cloak of neutrality over the proceedings, but the effort is feeble and the cloak too transparent to deceive. The most illogical scene has a German secret service agent order an innocent innkeeper to be shot by a squad of soldiers while the commander of the German forces is quartered at the inn. Imagine an inferior ordering men to be shot, without a court-martial, under the eyes of his superior! Upon what drugs does Mr. Megrue feed that he should so far presume upon the credulity of an intelligent public?

The characters are drawn in plain black and white; no middle tints are employed. Herman Streetman is a villain of the good old melodrama days, and Captain Redmond—unfortunate name for an Irishman—is the stereotyped hero whose brogue and dash are equally irresistible in the parlor or on the battlefield. The heroine is strictly of negative virtues and drawn in neutral tints, but both Captain Redmond and Miss Willoughby in the play are well presented by Mr. Courtenay and Miss Henning.

Some of the lines are interesting, as for instance the statement that "one Irishman can lick three Germans, or maybe four." The play is obviously written only for those who espouse the cause of the Allies, as it flatters the vanity of the English and places in strong contrast the virtues—or vices—of their opponents. The only character of distinct interest is that of an American correspondent played to perfection by Mr. Frank Craven.

Ethel Willoughby, a governess in the house of Sir George Wagstaff, though long in love with an Irish captain, Captain Redmond, has married Henry Streetman, of the German secret service. He tries to persuade her to betray to him the movements of the British fleet at the outbreak of the war. To her he has represented himself to be in the French service, but when Captain Redmond returns from abroad he enlightens her as to her husband's real character and incidentally goes into a sentimental fit over the loss of his love.

All the characters are reintroduced at an inn at Courvoisier, Belgium, and we witness a fragmentary episode of the German invasion, with the fleeing inhabitants and the story told by one man of his wife being shot by the Huns. Here credulity is again stretched to the breaking point when the Irish captain turns up as a German officer and is accepted into full fellowship by the true Germans. How such a thing can be possible among a fraternity of officers of an army is not explained; but Mr. Megrue has it so.

Ethel is now a full-fledged English patriot and she and Captain Redmond conceal a telephone instrument in the hearth, for which the poor innkeeper is finally shot by order of Streetman. Then we have some lurid scenes in which Streetman is placed bound and gagged in the cellar of the inn, and in a subsequent hand-to-hand encounter with Captain Redmond the villain is stabbed

in the back by the innkeeper's daughter. However, nothing can keep Streetman gagged or from coming back to life, and again we meet him at his devilish work in an English trench, acting as a spy and promoting his mischief with the full purpose of enabling the Germans to gain an easy victory. But again Captain Redmond comes to the rescue. At the risk of his own neck he crawls into the trench, exposes the spy and destroys his nefarious scheme. A German shell explodes, kills Streetman and wounds the indefatigable captain.

A second scene reveals the interior of a French church filled with English wounded. There Ethel finds her loved one among the wounded and presumably nurses him back into a marriageable state. To the tune of "Tipperary" the curtain descends on one of the most lurid melodramas that the unfortunate war has produced.

The scene in the trench is played in a state of semi-darkness that mars the intended effect, but the play is handsomely staged and rather well played. Mr. Krems deserves sympathy in his efforts to make Streetman even half human. Types like that do well in certain theaters of the ghetto. Robert Fischer played the innkeeper with a good deal of genuine pathos, and the six German reserves who represented the invading forces paraded the goose step with precision, though evidently they were not picked from the ranks of the Prussian Guard. Mr. Courtenay's Irishman is excellent. The remainder of the company fills its requirements well.

"THE BOOMERANG"

Comedy in Three Acts by Winchell Smith and Victor Mapes. Presented by David Belasco at the Belasco Theater Aug. 10.

Dr. Gerald Sumner. Arthur Byron
Budd Woodbridge. Wallace Eddinger
Preston De Witt. Gilbert Douglas
Heinrich. Richard Malchen
Hartley. William Boaz
Mr. Stone. John Clements
Virginia Kelva. Martha Hedman
Grace Tyler. Ruth Shipley
Marion Sumner. Josephine Parks
Gertrude Lindlow. Dorothy Maxwell
Mrs. Creighton Woodbridge. Harriet Otis Dellenbaugh

Guests.—Heien Marche, Cecil Wright, Betty Dwight, Margaret Cadman, Robert Wynn, George Spelvin, Earl Evans and James Ward.

Act I.—A doctor's office. Act II.—A living room. Act III.—Same as Act I. Time—Autumn.

Time was when David Belasco impressed us with imposing spectacular plays like "Du Barry," "The Darling of the Gods," and "The Girl of the Golden West." It was by projecting imponderable effects with the skill of a magician that he scored his first triumphs in the ranks of our present-day producing managers. After "The Rose of the Rancho" he began to devote his talent to the more delicate mechanism of the art of which he is a master, and we have since seen produced under his name a series of bright comedies with small casts which have seldom lacked in interest.

His latest offering in this category, "The Boomerang," exercises a certain irresistible charm less by virtue of striking novelty in the construction, or any effect in the production, than by the perfect manner in which it is acted by the three principal characters—Miss Hedman, Mr. Eddinger, and Mr. Byron. The comedy itself is light of hoof, with the principal appeal to the younger generation of both sexes who still believe in the doctrine of pure love and are congenially flattered by the sentimental strain of the story. The chief motive of the plot, that of a doctor who has to take his own medicine and finds it anything but palatable, is not elaborated in full and becomes merely an incident, the main interest centering in the story between a love-lorn young man and a scornful beauty, whose indifference is cured by the doctor's orders, while, later, the doctor himself falls a victim to jealousy through an easily explained mistake. But while we may criticize the play, we cannot deny its appeal, nor escape the spell of the delightful manner in which it is interpreted.

Dr. Sumner is a learned young physician without patients. He has money and social standing, and keeps up a fully equipped office, but is forced to play golf and solitaire to while away the time. Virginia Kelva is a young Swiss girl who has come to America to look up some relatives. The aunt has died and Virginia is forced to apply to Dr. Sumner in response to an advertisement for a young woman to attend to office duties and act as a nurse. The doctor has no earthly use for an office woman, but a rich young physician may indulge in expensive luxuries for the mere looks of things.

With the advent of Virginia the doctor's professional luck changes. Mrs. Woodbridge has been told that the malady of her son, Budd, is such as to require the attention of a modern physician, and some one has haphazardly recommended Dr. Sumner. Budd has grown melancholy and lost weight. His mother is worried, although he knows that nothing ails him. He comes along merely to oblige his mother. It isn't long ere the astute physician discovers that Budd's ailment is nothing but jealousy of Grace Tyler, with whom he is desperately in love, and who has recently commenced to treat him with indifference. He resolves to take the young man in hand and cure him on the Hahnemann theory that "like cures like."

He installs Virginia in the Woodbridge household as Budd's nurse and prescribes a rigid course of mental and physical training for his patient. For one month he is not allowed to see Grace. As Grace, with true coquettish instinct, begins to discover that she is not indispensable to her victim, she opens negotiations; but the reply to every letter in the nature of a *rapprochement* is dictated by the doctor and is not of a character to gratify Grace's vanity. Budd writhes under the heroic treatment, but at the end of a month Grace falls an easy prey to jealousy herself, the object of which, by clever design of the physician, is Virginia. No sooner has he won the battle for his patient than he himself becomes the prey of a jealous and cautious. He mistakes Preston De Witt, Budd's former rival, for the successful conqueror of Virginia's virgin heart. It suddenly dawns on him that he cannot live without Virginia, and is now as miserable as was Budd in his hopeless devotion to Grace.

But this state does not last long. Virginia soon discovers to her delight that the doctor loves her and is not slow in finding means to clear up his misapprehension as to Preston De Witt. That heartless adventurer is cast adrift, Virginia turns out to be an heiress, and both young couples become very happy before the play is over.

Miss Hedman gives an enchanting performance as Virginia and cuts a highly interesting figure in the story throughout by the simplicity of her manner and the fine poise she preserves in the character of the nurse. Mr. Byron and Mr. Eddinger are both in their elements, the former as the bustling doctor keeping up the appearance of a successful practitioner and playing the adroit diplomat, the latter as the easy-going, complacent youth nursing a tragic sorrow in his breast and complying with child-like obedience to the treatment prescribed by the doctor and the nurse. The part is one that fits him from the ground up, and in his dry way he gave the cue for much of the laughter. Two other parts well played are those of Grace by Miss Shipley and Preston De Witt by Mr. Douglas. Needless to say that Mrs. Dellenbaugh completely realized the conception of the refined mother who is deeply concerned over the mysterious ailment of her only child.

"SEARCH ME"

Comedy in Three Acts by Augustin MacHugh. Produced by Moffat & Pennell at the Gaiety, August 11.

Rev. Thompson Marion. George Gaston
Driggs. A. P. Kane
Anthony Moreland, King's counsel. Fred Graham

John Holton. Rollo Lloyd
Thomas R. Hackett. Howard Estabrook
Mary Cameron. Ethel Gray Terry
Stanley. Montagu Love
Lord Bayard. Stanley Grouse
Captain Pace Walker. Wilfred Seagram
Robert Ames-Cameron. Charles A. Stevenson
Lady Beatrice Bayard. Ruth Allen
Banks. Gordon Burby

The action of the comedy takes place at "The Firs," Bridgetown, England. Time.—The Present.

Mr. MacHugh's comedy betrays the fact that the author is a steady attendant on the plays brought forth through the seasons and that he is not immune from the ravages of the microscope of unconscious assimilation, for the prototype of his characters as well as plot is found in a number of plays familiar to the First Nighter.

It deals with the mysterious disappearance of a valuable ruby at the country estate of an elderly English gentleman named Anthony Moreland, King's Counsel, a mild sort of Grumpy, lively, witty, shrewd, but without Grumpy's detective instinct and motive of action. Again the ruby case is reminiscent of "Mrs. Goring's Necklace," "Raffles," etc., all of which intercepting memories tend to discount the full value of this latest work of the author of "Officer 666." The plot is too full of confusing details and abrupt turns to be susceptible of a succinct narration. A valuable ruby disappears from its secret place of concealment at the house of Mr. Moreland, and the audience is kept in a state of mystification as to the real criminal until the discovery is made that the detective supposed to be sent from Scotland Yard is a notorious thief who has been playing the game. But the author employs too many expedients to make a clear case and rather confuses the issue without developing his characters sufficiently to concentrate the interest. In other words, the interest is scattered.

Mr. Estabrook as the hero gives a manly, vigorous performance of a character lacking the intrinsic elements of absorption, a character likely to gain considerably by a good love story, which is absent, or at least imperfectly developed. Ethel Gray Terry makes the heroine attractive by a charming personality, but has too little to do with the plot to make the character stand out. She is exceedingly pleasing, however, and will be heard from in future. Fred Graham earned deserved applause as Moreland, a part next of kin to Grumpy, and Mr. Stephenson gives an admirable performance as Cameron. Miss Ruth Allen also deserves notice for a good piece of work in a small part, as does Mr. Gaston as a country pastor. The detective who turns out to be the thief is played by Mr. Love with a conscientious endeavor to make the best of his role. The play is handsomely staged.

The first performance of "Luna's Broadway Echo," a musical revue, took place last Saturday night in the Luna Summer House, a theater remodelled from the Castles' Summer House at Luna Park, Coney Island.

"SOME BABY"

A Farce in Three Acts by Zellah Covington and Jules Simonson. Revised and Staged by Percival Knight. Presented by the Henry B. Harris Estate at the Fulton Theater on Monday, Aug. 16. The cast:

Sylvia Smythe. Francine Larrimore
Alvina Smythe. Emma Janvier
Mrs. Vivert. Beth Franklin
Philip Stanton. John Arthur
General George Linney. Ernest Stallard
Sheriff Higgins. Gilbert Clayton
Dr. Josiah Smythe. Frank Lator
Mr. Philip Jones. Sara Blais
Philip Jones. Robert Lewis
"Judge" Sanderson. Sam Edwards

Three acts, one scene—the living room of Professor Smythe's home, Beaconsville, New York.

The baby is fast becoming the comic center of American farce. "Some Baby" as you might guess from the enthusiastic title, revolves around an infant—or rather two of them.

Josiah Smythe is an old professor who comes, through a farcical chain of circumstances, to believe that he has hit upon the elixir of youth. Two babies are left at his home by chance, and the scientist begins to believe that one is really a friend, an old general, and the other his daughter, transformed to extreme youth by his discovery. The mad misunderstanding is kept up through three acts by frenzied but, of course, accidental dashing in and out of doors. Characters confront each other at just the right moment for the best—or worst—comic complication.

"Some Baby," as understood, was produced as "The Elixir of Youth" in Chicago two seasons ago by John Cort. Frank Bacon then had the role of the professor. The farce has been revised, as the programme would indicate, but "Some Baby" even now isn't in the least precocious—if we consider the three farce essentials as adroitness of construction, brightness of dialogue, and speed. "Some Baby" has a sea of talk with several situations necessitating a laugh, although they are achieved by disjoining the faint possibilities necessary even to farce.

Ernest Stallard's characterization of the old general—come with a vein of seriousness—has solidity. He stands out above the rest of the cast. Emma Janvier is satisfactory as the professor's maiden sister, whose ambition is the capture of the general. Frank Lator works hard as the dazed old scientist. The result is a musical comedy sort of character. Sam Edwards makes his brief moment as the village lawyer humanly humorous.

"MR. MYD'S MYSTERY"

Farce in Three Acts by Lillian Trimble Bradley. Staged by W. H. Post and Presented by Joseph Brooks at the Comedy Theater, Aug. 16.

Eva Wilson. Clara Louise Moores
Jane Abbott, the cook. Ina Burke
Bishop of Bedford. Arthur Elliot
Harriet Myd's wife. Lucile Watson
Irwin Myd, a writer of essays. Taylor Holmes
Inspector Bray, of Scotland Yard. Walter M. Sherwin

James Ruffington, a reporter. Arthur Lacey
A Constable. John Parsons
Engelhardt, the butcher. George Lyman
Horace Myd, brother of Irwin Myd. Harry C. Power

Lord Francis Phillimore, Marie's fiancé. Kenneth Hunter
Rupert Jellibrand, Phillimore's chum. Belford Forest

Act I.—Dining-room of the Myds. Act II.—The library. Act III.—The same.

Mr. Myd's Mystery" gives Taylor Holmes a good opportunity to make himself agreeable to a not too exacting audience, for even a casual examination of its points will not place the farce among the notable arrivals of the season, although it is pleasant entertainment in its way. It was significantly the featured player of the cast—that is to say, Mr. Holmes—who commanded the chief interest during the evening by his drollery in the role of a harmless writer of essays who plays the enforced part of a man suspected of murder—murder of his own wife. Farce and tragedy are so closely related that by the mere change of a few incidents the theme might have served Mr. Rol Cooper Megrue for one of his thrillers. The author in this case has done wisely to give it a farcical aspect.

Irwin Myd, a literary idealist, lives happily with his wife Harriet. He has once upon a time written a detective story which has proved a best seller. He abhors fiction, but his flyer into the realm of light literature has brought such good returns that Harriet is continually advising him to try another and has secretly confiscated a check for advance royalties which his publishers have sent him as a bait to write another story. Funds are running low, and he is half persuaded, but no subject will suggest itself, when accident and Harriet's ingenuity provide one. A formidable-looking carving knife, a slight accidental blood-letting of the refined lady's maid, Eva, and a spot of red ink on Myd's cuff supply the ingredients.

The florid, well-fed Bishop of Bedford, Harriet's uncle, is coming to dine with the happy couple. But there has been a strike in the kitchen. The cook has abandoned her post, and Harriet determines to cook the dinner herself, for it is necessary to conciliate the bishop, who has a substantial fortune to bequeath. In order to cover up the truth Harriet insists that Myd must tell the Bishop that she has been called away on a mission of mercy. The dinner is served; the cooking is bad; but worse comes when the bishop has his suspicions aroused by Myd's confused account of the whereabouts of his wife, and substance is

(Continued on page 9.)

ACTORS' EQUITY ASSON

Official Comment Anent Actors' Day at the
Panama-Pacific Exposition



The officers and Council of the A. E. A. are only too well aware that the precedents in their profession's history do not warrant an implicit faith on the part of its members in the government of any organization formed to protect the interests of actors. For that reason no anger is excited among those entrusted with the direction of the A. E. A.'s affairs when the echoes of suspicious criticism on the part of members in the conduct of the Association's leaders is to be desired as a salutary force. At the same time, those who would be critical should take care to be informed. At our last annual meeting a clear official statement was made as to how the invitation for us to have a day in the Exposition at San Francisco was declined until it was repeated three times at intervals of several months. No one was at all eager to go at any time, but when the question matured into a duty and the Council formally accepted it, no one could refuse to do its bidding. Our president, in thinking of the personal advantages to be enjoyed at his beautiful Summer home at Lake Mahopac, was loth to make the long journey. But he stood like a fine soldier, when necessary, just as he did last year when he made the trip to Chicago to address a meeting of actors in the middle of a hot July. Surely our president's own personal future is secure enough, and that makes his service to the cause of his fellows all the higher.

Guided by Mr. James Neill, the president and corresponding secretary visited every moving picture studio and theater in and about Los Angeles and spent two days taking up placards announcing the meeting to be held for the A. E. A. One achievement alone in actual money, next season, more than ten times the outlay for transportation to and from the Pacific Coast.

Again, Mr. Wilson, who did not return with Mr. Kyle, has written to the office a letter, from which we quote: "As I view the Los Angeles meeting—in fact, our whole journey—with its wonderful Actors' Day at the Exposition, I think we have great cause to congratulate ourselves, for we have done that which mere money would be incapable of measuring. We have published the meaning of our Association to the world; and added something, if I may be pardoned for saying so, to the dignity of our profession."

Another New York newspaper has sent a young actress to the A. E. A. with the admonition: "Go there, and you'll be sure of getting a square deal."

So many individual queries have come to us regarding the half-week's salary clause that a general answer seems timely. While Mr. Oliver Moroson is the first of the bigger producing managers to cut the clause out entirely, several others have been making it inoperative, although retaining it in their contract forms. At least two successful firms we know never enforce the clause. One man, just one, has declared, "I am a business man, and whether it's right or wrong I don't care. The actors have to stand for it, and it pays me thousands of dollars."

But the A. E. A. is steadily progressing in its honest efforts to see that equity is observed between its members and their managers. Not a week goes by that we do not pass upon some case where our judgment has to be more on the side of the manager than that of the actor.

By order of the Council.

HOWARD KYLE, Cor. Sec.
GRANT STEWART, Rec. Sec.

BLUNKALL BACK IN KANSAS CITY

KANSAS CITY, MO. (Special).—The Blunkall Stock company will hold forth at the Auditorium again this year. E. J. Blunkall will have charge as before, directing all the productions and appearing in several of them himself. He has a five-year lease on the house, which, by the way, has been renovated and redecorated this Summer.

The leading man of the organization has not been announced. Mary Frey will play the female leads, as before, but the ingenue is making her first appearance in Kansas City. That is Myrtle Bordin. Members of the company include Ted Gibson, the popular juvenile; Frederick Manatt, Mr. Crosby, Mr. Clement, Miss Head, and Mr. Quirk. Mr. Manatt is already in town. He has acquired some real estate. Also a mustache.

KEYES COMPANY CLOSES

Under management of Chet Keyes, the comedian, the Keyes Sisters and Players have enjoyed a prosperous season of thirty weeks at the Jefferson Theater in Dallas, Texas. During the engagement five other stock companies started in opposition, and all failed. The Keyes company not only lasted, but it is going back again in the Fall. In the roster were: Helen and Dot Keyes, Mrs. Burton Keyes, Mae Francis, Mrs. V. M. Hurlburt, Hazel Carlton, Willie Wagoner, Frank Bond, Zora Garver, W. K. Hack, C. H. Doty, C. E. Hoxworth, Anson Varner, Thurman Bray, George Caldwell, and Chet Keyes.

BRADY ANNOUNCES PLANS

Playhouse Company Opens Sept. 20—"The New York Idea" to Be Revived

William A. Brady has announced his plans for the new season. Most important is the permanent Playhouse company under the direction of Grace George (Mrs. Brady). The theater will launch its season on Sept. 20 with Langdon Mitchell's "The New York Idea." There will be frequent changes of bills. Miss George has just closed a contract by cable with Kenneth Douglas, just seen in "A Pair of Silk Stockings," to play the George Arliss role, Conway Tearle and Mary Nash will be in the organization.

Mr. Brady's announcement indicates that the stage has not lost Robert Mantell and the Wolf Hopper permanently to the screen. Early in January Mr. Mantell will be presented in a revival of "Henry VIII." Mr. Brady is trying to persuade Sir Herbert Tree to participate in the revival. Mr. Hopper will appear, in the Spring, in revivals of "Wang" and "El Capitán," along with one new opera.

The Forty-Eighth Street Theater will open on Sept. 15 with a new play by Charles Kenyon, author of "Kindling." It will be produced in connection with Arthur Hopkins and deals with a phase of the marriage relation.

Mr. Brady will present a dramatization of Henry Leon Wilson's "Ruggles of Red Gap," by Harrison Rhodes on Sept. 14. Ralph Herz will be the Ruggles and Laurence D'Orsay the Honorable George.

In association with the Shuberts and Comstock and Gest, Mr. Brady will offer next month at the Manhattan Opera House the Drury Lane melodrama, "Stolen Orders." Many members of the original company will arrive in this country next week. Connie Ediss and Franklin Ardell, the American vaudevillian, will have the comedy roles.

Madge Kennedy will return to the Brady management in a new play by Jules Eckert Goodman, to be produced in November. Alice Brady will be featured in "The Will of the Wisp," a comedy by Robert Housum, to be done in October.

Four companies will do "Sinners" and two will present "The White Feather." "The Whip," "Life," "Way Down East," and "Little Women" will go out again.

Mr. Brady's other plays include "Jim's Woman," by W. B. Carlock, in which Robert Warwick will appear; "The Little Comrade," by Thompson Buchanan and Burton E. Stephenson; "The Devil's Workshop," by Augustin Glasmire; Jules Eckert Goodman's "The Vultures," Owen Davis's "A Fool's Folly," "The Old Fashioned Girl," by Louisa Alcott; "Hypocrisy," by Charles Kennedy, and a new piece by Philip Bartholomae.

"BIG IDEA" IN MONTREAL

MONTREAL (Special).—For the last week of the stock season, Aug. 9-14, the Orpheum Players gave a capital performance of "The Big Idea," a good house. H. Percy Meldon, the popular director and manager, played and made a hit with the audiences. Edmund Elton as the author and Dorothy Shoemaker as his collaborator did fine work. Caryl Gillen as the bank teller and Almsworth Arnold as the insurance agent gave clever character sketches, and the balance of the cast was in every way satisfactory. Vaudeville season commences Aug. 16.

The stock company at His Majesty's, which opens Aug. 16 under the management of George Driscoll, is hard at work rehearsing the opening bill, "Big Jim Garrity," under Stage Director Raymond Capp. Among the old favorites of last season that have returned are Louis Ancker, Marion Barney, Louis Wolfelt, Blossom Baird, and Clifford Alexander. William Webb and Almsworth Arnold, popular members of the Orpheum Stock, have also joined His Majesty's.

W. A. TREMAYNE.

MISS DUKE IN UTICA

UTICA, N. Y. (Special).—At the Majestic Theater for the week of Aug. 9-14 the Majestic Players presented "Paid in Full." This is the forty-first consecutive week of the season. It was marked by the return of Harriett Duke as leading woman and the first appearance of Edward Arnold as leading man. Miss Duke, who in private life is Mrs. Ford S. Anderson, wife of the Majestic's manager, has not appeared professionally in three years. She was greeted by the largest audience of the season, it being necessary to take the orchestra from its place to permit the audience to crowd in. In 1911 Miss Duke made her first appearance in Utica in the same play and same role. Others who were here at that time and are now in the company are Frederick Ormonde and Augusta Gill. Mr. Ormonde's performance as Joe Brooks was one of the features of the play. Edward Arnold met with instant favor. He bids fair to be a great favorite. Others who did good work were Vida Croly Sidney Joel, Fredrick, and Bert Robinson. ARTHUR L. WILCOX.

CHARITY TAX IN CANADA

MONTREAL, CANADA, (Special).—Argument in the application by the Dominion Park Company for an injunction to restrain the city from maintaining the one-cent tax on amusements in behalf of the hospitals, was concluded on Wednesday before Justice McLennan, who announced that he would take the case under advisement. The first week's operation of the new one-cent charity tax yielded \$2,879.

MUSICIANS VS. MANAGERS

Unions Want Long Term Contracts and to Specify Number of Players in Orchestras

The possibility of trouble between the theater musicians and the managers is again being discussed. Local musicians' unions throughout the country are asking for long term contracts and insisting that a minimum of six persons be included in every orchestra.

Managers contend that the extra cost would close many theaters, but they declare that a satisfactory adjustment will be made and that there will be no walk-out. The matter is to be discussed at a meeting of the executive committee of the United Managers' Protective Association. If the local unions continue in their demands, it is possible that orchestras will be eliminated from every theater of the country, that musical shows will carry their own musicians, and that dramatic attractions will use no music.

POLI PLANS FOR NEW HAVEN

NEW HAVEN, CONN. (Special).—According to the present plans announced by S. Z. Poli, the stock season at the Hyperion will reopen the second week in September. This will be the second season for the Hyperion Players, whom Mr. Poli hopes to make a permanent institution. The personnel of the company is about the same, and the same high standard of productions will be maintained. "The Miracle Man" will be the first bill. Releases will be secured on other new plays.

DANIEL WEBSTER DELANO, JR.

SEASON GOOD IN LINCOLN

LINCOLN, NEB. (Special).—The Barrow-Howard Players at the Oliver continue to break all previous stock records. The company is by far the best that has ever been assembled in this city. The offering for the week of Aug. 9, "The Shepherd of the Hills," was received by one of the largest opening night audiences of the season. "The White Sister" this week, with "The Belle of Richmond" underlined. Frances Grace Barrow, business manager for the Players, took a short business trip to Chicago early in the week.

VICTOR E. FRIEND.

BEN GREET AT LENOX

LENOX, MASS. (Special).—An open air performance of "The Taming of the Shrew" was given by the Ben Greet Players on the lawn at the Hotel Aspinwall last Saturday afternoon. The audience of 900 numbered Mr. and Mrs. Joseph H. Choate and Miss Mary K. Choate, who were the guests of Mr. and Mrs. Chauncey M. Depew.

BENEFIT FOR JEWISH HOME

The Federation of Roumanian Jews of America, in co-operation with C. C. Emanuel, will give two performances in the Roumanian language at the People's theater, 201 Bowery, on August 21 for the benefit of the Jewish Home for Convalescents. "The Two Sergeants" will be the offering and the cast is headed by the Roumanian tragedienne, Mme. Ikksar, of Bucharest.

"MR. MYD'S MYSTERY"

(Continued from page 8.)

lent to his misgivings when the carving knife, the blood stains and the spot of red ink enter into the complication. The good bishop notifies the police department, and the detectives appear on the scene and proceed to make out a case of murder against Myd.

For the better part of two acts Myd has a series of exciting experiences. He assumes the character of the mythical author of the detective story, and as he has sunk his identity he is supposed to have eloped with the lady's maid, Eva.

A good deal of the action is one of hide and seek, and practically two plots parallel each other, the maid having a devoted wooer in Lord Phillimore, who has been misled to mistake Eva for a lady of quality and afterwards for the murdered Mrs. Myd. Out of sheer devotion to her memory he starts a hunt for the supposed murderer. Myd, and that meek and lowly soul is obliged in his disguise to hear himself denounced and threatened by the chivalrous lordling as well as the detectives. Besides, Harriet accidentally discovers Eva in Myd's arms, without any blame on Myd's part, and Harriet's jealousy adds to the sum of his distresses. As everything must end happily in farces, so here we come to a happy solution when Harriet reveals herself: the lord claims Eva, who is really the daughter of an officer in the English navy, and the bishop, who has been the chief witness and persecutor against Myd, finds himself discomfited and made amenable to terms for leaving his fortune to Harriet.

Mr. Taylor is highly amusing in the role of Myd, and this time keeps his exuberance of spirits pretty well restrained. Harriet is delightfully played by Lucile Watson, and the bishop finds a splendid interpreter in the person of Arthur Elliot. Miss Moore, who is cast for the part of Eva, is very pretty and personally attractive, but is somewhat overburdened with the rather important role. The cast is well selected and all the minor parts are well played, notably that of Lord Phillimore by Kenneth Hunter. The farce is also cleverly staged, and while the first two acts are not signally original, the third act redeems the weakness of its predecessors.

THE DRAMA BETRAYED?

By LESTER LONERGAN.

Gentlemen names—you have done it! You, too, lady names, poor, short-sighted things! You have sacrificed to cupidity! You have erected a shrine to Mammon, and have pulled Theoplia's Temple upon your heads!

Where are those vaunted aspirations? Where the bombast of high art; the uplift, the esoteric, and the rest of the round table discussions which almost convinced us that the actor had a genuine mission? But "where the gods destroy they first make mad." You have out-aspired, out-talked, and out-run yourselves over to the enemy! The actors have thrown their art back twenty-six hundred years. You have relegated the theater of the drama to posture and musical comedy, and you must admit that neither is an improvement on the Dionysian odes. You have wantonly bartered your dreams for thirty pieces of silver. You have betrayed the drama, and have nothing to show for it but your shadow!

CHAPTER I.

The First Blow.

The first blow to the spoken drama was struck some ten or a dozen years ago, when a certain manager who was to produce a Shakespearean revival announced that "he wanted no actor in the cast who had ever before played in the classics." Without discussing the merits or demerits of this special kind of acting, such a statement from such authority was most injurious to the development of the physical, mental and vocal fitness for stage work. The feeling at once seized the managers, and the germ grew and spread until the drama of speech, the melody of the voice, was substituted by unmusical and untrained squeaks and throaty efforts. Then came Anglo-mania in an endow and with it came a series of musical expositions of passion, both real and acquired.

This acting was, of course, quite stolid, and so sufficiently repressed that it went far beyond the comprehension of red-blooded Americans. This "repression" became so terrifically repressed and beautiful, that even the fourth-row audience abandoned his oral effort, and was willing to take his two dollars' worth with his eye alone. This repression (and let this go home to us) came from two causes, inability and affectation. So one-third of the actor's raise to the audience, the melody of his voice, was abandoned to a mistaken realism and the forty ways of saying "yes," and the fifty ways of saying "no" are no longer audible; the Virgin Drama flirted with Fate.

CHAPTER 2.

How She Survived.

The company closed! Nobody could tell why, for the play was really a good one, and the critics called it "whimsical and illusive." The facts are that it was a splendid play, replete with expression, and bursting with internal action. But as internal action in a drama is expressed to an audience through the medium of the human voice, it was obvious why the play failed.

Meanwhile, lurking around the corner was the bold, bad "picture man." "Ha, ha," he said to himself, "they're coming back. Somebody tells me I want 'em. I don't know yet why I want 'em, but, at any rate, they've got names. Here's where I tackle the manager." He did.

On the way out from the studio, this manager beheld the wretched extravaganza, the shining gold on every side. "This," he muttered, "is Eldorado, indeed." Close behind him was the little "picture man," rubbing his hands and saying, "He offered the great manager a perfect, who took it and went away. He returned the next day with his troupe," and his recently acquired sophistry, which the "troupe" also shortly accepted, and they attitudinized on a twelve-foot board, and other great artists were invited to see them, and the visitors at first "despised," then "pitied," then "embraced." The wily picture man soon discovered why he wanted to tackle the manager. The manager also discovered that the picture man was no "boob." Instead, he found him a designing thing with a brain back in his head. He spent his money with purposeful prodigality. He hypnotized the manager and "his troupe." He waited till he got them, and he did get them "good." Now he says, "we've dickered with the best of the profession," and he refers to "Grace, Marie and Lois" as a "rarefied trio of actresses." Yes, he has "got them good," he has stuck his fork into them and he'll turn them over till he has roasted them to the bone, for they are now without a calling.

And thus the aristocracy of the stage surrendered to a golden exterior!

CHAPTER 3.

The Drama Becomes Wanton.

After the drama surrendered there were, of course, tears, regrets and some remorse. "But the sin was soon condoned by sophistry. The stress of necessity." Vice was soon reasoned into virtue. The new attitude was maintained, and in fact came pamphlets halting the new art. Soon the public listened, then believed and presently went to see their favorite players disporting their shadows. When the public once went, they looked, sat back and said, "Oh, this is nice, you don't have to strain to keep." Many devotees of the spoken play remained staunch, however, and clung to it all through the days of its decline. The following excerpt from a letter written by an old lady may illumine a phase of that sad time: "I think by the looks of things in the moving pictures that the drama will soon be given up and I will forget all about the theater. Most of my friends on a great deal to the pictures, but they don't seem to have any interest for me at all, so I'm going to see all the drama I can while it lasts." And so we see that after the drama fell it became a wanton!

L'ENVOI.

The writer has had some advantage (at least enough to warrant authority). Both in observation and experience, and can logically substantiate the matters advanced in this article. He has stood in the midst of authors, play brokers and actors. He has seen authors and actors barter their plays and talents. He has, with much apprehension, observed the maelstrom, and has seen the bark sail to destruction. He has just ended a season of presenting stock stars to a big public and is able to conclude emphatically that it is managerial folly to expect monetary return from a star who is common on the film. He played one star who was being presented in six local picture houses the same week. It is apparent that this condition confounds the theatergoers and makes intelligent advertising impossible. The public cannot differentiate between Mr. John Brown and Mr. John Brown (Himself). Finally, Elaine Landis are the same words. What's to be done?

NEWS OF STOCK PLAYS AND PLAYERS



It is merely a question of figures. The management of the Keyes Sisters and Players, reporting to us that their stock season in Dallas has ended, writes blithely that receipts aggregated \$40,000,000. The figures are punched out with a typewriter just like that, and the period comes after the last cipher. Now we hate not to take the typewriter of a manager at its word, but something makes us wonder how that figure could have been rolled up during the past season. It wasn't such a wonderful season, you know. And, on the other hand, we hesitate to edit that array of ciphers, for fear we may do an injustice to the company. All we can do is to suggest a little arithmetic. The sheet tells us that a hundred and thirty thousand people attended, during an engagement of thirty weeks at the Jefferson Theater in Dallas. Now the total of receipts divided by that number of people gives us \$307.69, what each patron would judge appropriated last season for entertainment by the Keyes company. Divide this again by 30 for the number of weeks, and you have \$10.26, what each patron spent each week. After all, that isn't so very much in this day of high living, but if you divide that by ten you have a dollar, which seems to us a much more likely figure. And if you divide that dollar again by half, you have fifty cents worth of "In God we trust." Personally, we think that is the most likely figure of all for a seat in a stock theater in Dallas each week, but if you don't agree with us, you can do your own figuring. Go to it.

Out in Denver Mrs. Otis Skinner has been giving an interview to the *Rocky Mountain News*, represented by Sara Farrar, and we read that the hope of the American drama and of the American actor lies in a municipal stock theater. All that stands in the way, apparently, is "the national plague of politics." Mrs. Skinner advances the idea that if three or four cities sufficiently near together would each back a company of players, these companies could be sent around on the circuit.

When Mrs. Skinner was Maud Durbin she played in a Denver stock company.

UNION HILL, N. J.

UNION HILL, N. J. (Special).—The B. F. Keith Players at the Hudson presented George M. Cohan's "Miracle Man" to large and enthusiastic audiences Aug. 9-14. Joseph Lawrence in the name part gave an effective performance and ably demonstrated his complete grasp of the role. Doan Borup, a former member of the company in 1913, rejoined the cast, playing the part of the Flopper, and succeeded admirably. Frances Stamford, the new ingenue, is quickly winning audiences here by her excellent portrayals. Master Daniel Burns, seen here for the first time, played the role of Eddie Holmes excellently, though with a slight tendency to overdo the part. William H. Sullivan as Doc Madison, Ann MacDonald as Helena, Charles C. Wilson as Pale Face Harry, Frederick Webber as Hiram Higgins, J. J. Hyland as Tom Holmes, Frank Armstrong as David, and Arthur Mack as Bobby completed the cast, all giving fine finished performances. Francine Larrimore, the former popular ingenue, has joined the cast of "Some Baby," scheduled to open at the Fulton Theater, New York city, Aug. 16. Clare Evans, comedian of the company, opens in burlesque shortly. These two players are greatly missed here. This week, "The Blindness of Virtue," with "Forty-five Minutes from Broadway" underlined.

E. A. GREWE, JR.

GUNN HEADS PRINCESS PLAYERS

DES MOINES, IA. (Special).—Rehearsals have begun for the Princess Players, and the company will open within a week or two. Elbert and Getchell announce that they have secured Charles Gunn to play the male leads. During the past season he has been with the Harry Davis Stock company in Pittsburgh. Miss Fay Bainter, who was popular here last season as the leading woman, will return, as will also Mary Horne, W. H. Forestelle, J. Arthur Young, Robert H. Brister, and Priestly Morrison, director of the company for the last six years. The opening bill will be "Nearly Married."

FRANK E. FORSTER.

CRESCENT STOCK COMPANY WILL OPEN ON SEPTEMBER FOURTH

Will Wood to Manage Brooklyn House for Keith Interests—Patrons Write Many, Many Letters

From a thoroughly reliable source THE MIRROR learns that the stock company at the Crescent Theater in Brooklyn will open its season on Saturday night, Sept. 4, which is, of course, the Saturday before Labor Day. Will Wood (middle name deleted by censor), who has managed such important houses as the Palace and the Colonial in New York, and is generally known as a "booster," has been assigned to the Crescent by the Keith interests. It is certain that through his work and through the personal attention of General Manager John J. Maloney, of the Keith Theaters of Greater New York, the house and the company will be well and favorably known to Brooklyn this season.

Since an announcement in these columns a short time ago of the personnel of the new company, headed by Alfred Swenson and Mae Desmond, THE MIRROR has been

out a call for Cecil Spooner, with Victor Sutherland or Rowden Hall as leading man. It is easy to see that THE MIRROR must be neutral in these affairs of state. But the editor is confident that if these many patrons show a friendly attitude towards the new organization, the company and the Keith management will reciprocate with the right kind of plays and the right kind of performances.

In the meantime Lew Parker, manager of the Grand Opera House in Brooklyn, writes in that followers of former Crescent companies may console themselves with the fact that all their old favorites have not disappeared. Charles Schofield and Isidore Martin will be with the company at the Grand, which also opens on Sept. 4. Clara Mackin and William Everts, of the old Crescent stock, will be members, too, of the Grand Opera House Players.



VALLEY OPERA COMPANY, SYRACUSE, N. Y.

Principals Appear in the Middle Row. Seated from Left to Right they are: Fred Emerson, Detmar Poppen, Dixie Blair, Robinson Newbold, Georgia Campbell (Leading Woman), George M. Bogue, and standing (visibly) is Lillian Ludlow.

In the Center, at the Top, Standing, is Charles H. Jones, Stage Director.

On the Left, Seated, at the Bottom, is P. J. Honold. Manager. On Right, in Chaplin Make-up, is Eddie Morris.

deluged with letters, both pro and con. Many of them express great satisfaction with the announcement. A number say that they have seen Miss Desmond and Mr. Swenson frequently at the Gotham, and they will be glad to see them every week at the Crescent. One fan writes in that he is particularly glad William C. Masson is to be the director.

Others lament that the old company was not returned. There are many calls for George Allison, Leah Winslow, Miss Rivers, Miss Winslow, and Mr. Schofield to come back. One patron would like to see the company just the same as it was two years ago, with the addition of Emily Melville. Still another "fan," Alice Fraser, sends

Enid May Jackson and Dudley Ayres will play the leading parts in this latter organization. Others in their support will be: William H. Elliott, Earl Simmons, and Charles Wilson. Mr. Parker forwards a letter from Mr. Schofield, who writes from Orleans, Mass., under date of Aug. 10: "I have had a delightful summer's rest, and am ready for work. Being fond of Brooklyn and Brooklyn people, I am looking forward with much pleasure to the coming season, and seeing the names of such a talented and clever cast, am anxious to return."

THE MIRROR has other letters, but can't find space for them this week.

(To be continued.)

MISS CLIFFE BACK IN ST. PAUL

ST. PAUL, MINN. (Special).—Prolonged applause greeted the reappearance of Genevieve Cliffe at the Shubert Theater as Glad in "The Dawn of a Tomorrow," Aug. 8-14. The Ernest Fisher Players gave a fine performance of the play. Particularly noteworthy was the Dandy of Sam E. Meharry and the Sir Oliver Holt of Duncan Penwarden, who, as the *Pioneer Press* critic notes, bore a striking resemblance to David Belasco in the first act of the play. "The Girl in the Taxi," Aug. 15-21.

JOSEPH J. PFISTER.

SUZANNE JACKSON IN PORTLAND

PORTLAND, ME. (Special).—Suzanne Jackson, the new leading woman at Keith's, scored a success when she opened here as Lily Wagner in "To-day." She repeated that success last week in "The Shadow." Edw. Everett Horton, the popular leading man, played the role of husband in both bills with his usual artistry.

"The Mikado" was given last week at the Cape Theater by the Royster-Dudley Opera company with Florence Webber singing Yum-Yum to delighted houses.

AGNES ARMSTRONG.

MISS BRISSAC CLOSES

SAN DIEGO, CAL. (Special).—The Brissac Players closed their engagement last week at the Spreckels Theater after having brought to this handsome playhouse some of the best productions ever offered by any stock organization in San Diego. For the last two weeks Norman Hackett appeared in the male leads, and the last bill of all was "The Deciever," dramatized from the O. Henry story by Donald Stuart for Mr. Hackett, and presented by him in the East. On Wednesday Mr. Hackett gave an afternoon lecture on the life of O. Henry, and was rewarded by a packed house.

Miss Brissac takes her company to San Jose, Fresno, and El Paso. She hopes to make an extended tour through South America in 1916. That is quite the most ambitious plan we have heard of lately.

MARIE DE BEAU CHAPMAN.

MISS BONSTELLE IN DETROIT

DETROIT, MICH. (Special).—The Bonstelle company continues its successful engagement here. Last week they gave "Nearly Married" and had capacity business. Both Miss Bonstelle and Mr. Gilles were happily placed.

ELYP A. MARGNI.

ALCAZAR HAS STOCK AGAIN

SAN FRANCISCO, CAL. (Special).—A theater with stock traditions is the Alcazar. And those traditions will not be forgotten, according to Bertram Lytell, the leading man of a new company that opened there last week. On the opening night Mr. Lytell made a speech in which he alluded to the moving pictures, musical comedy and attempts at opera which had been in the playhouse for the past year or so. Then he said: "For years San Francisco was the center of disfigured stock drama in America. It is a shame that the work of this theater should have been interrupted even for so short a time."

Mr. Lytell and the leading woman, Evelyn Vaughan, were both identified with stock companies at the house in these good old days. Henry Shumer, also a former Alcazar favorite, made another speech. Others in the company are Grace Goodall, Kathleen Comey, Addison Pitt, Phillips Tead, Alexis Luce, William Amsdell, E. H. Hales, Frank Wyman, Cliff Thompson, Alice Hills, and Danny Reed. The first play given was "The Misleading Lady." The next week's bill was "The Yellow Ticket." This week, "The Miracle Man."

At the Post Theater, formerly the Garrick, the company headed by Albert Morrison and Florence Oakley is off to a good start. The opening bill was "Maggie Pepper."

At the Republic, the Dillon and King company has caught on, and it will probably make that a regular musical comedy house. The company gives two bills a week. Dillon's Irish comedy and King's Hebrew comedy are both popular, and the chorus has come in for its share of praise.

A. T. BARENTT.

GLASER IN ROCHESTER

ROCHESTER, N. Y. (Special).—The Vaughan Glaser company presented "The Yellow Ticket" last week at the Temple Theater, and Fay Courtney, in her first appearance with the company, was well received in the leading part. Mr. Glaser himself played the role of the newspaper correspondent.

The Glaser company will remain at the Temple until Saturday evening, Sept. 4. That is to say, Mr. Glaser will have the house until that time. During the last week he will present there Herman Timberg in "Schooldays," a road production which has been rehearsing in New York. None of the present stock company will have parts. Mr. Glaser will star Timberg in the musical production over Stair and Havlin time this year. He thinks that there will be less competition than ever before, and the public will patronize the companies that do go out.

Mr. Glaser will reorganize his stock company and open the Winter season in Cleveland on Labor Day at the Prospect Theater.

BURBANK STILL DRAWS

LOS ANGELES (Special).—The Burbank Theater continues to be one of the really prosperous stock houses of the country. With a price scale for nights ranging from 25 to 75 cents, and at matinees from 25 to 50 cents, the company still draws such business that it is nothing unusual for old plays to have runs of more than the usual week. For example, "Rebecca of Sunnybrook Farm" has just been held over for a second week. Ida St. Leon played the title part and looked it, too, with golden hair hanging in curls. Others in the company now are: Edmund Lowe, Louis Benson, Lillian Elliot, Winifred Bryson, and Grace Travers.

FRENCH STOCK IN CHICAGO AGAIN

CHICAGO (Special).—On Oct. 4 the French Stock company of Chicago will begin its fourth season in the Little Theater. Some of the very new French plays will be given and some of the standard comedies. Among the early offerings will be "Papa," by De Fiers and De Caillavet; "Les Petits," by Lucien Nepoty; "Le Double Madrigal," by Jean Auzanet; and "La Robe Rouge," by Brieux.

BALDWIN PLAYERS TO CLOSE

DULUTH, MINN. (Special).—After an almost continuous engagement of more than fourteen months at the Lyceum Theater, the Baldwin Players will leave Duluth on Aug. 29. Mr. Baldwin plans to open early in September in New Orleans.

Last week "Brewster's Millions" was presented.

C. J. MEREDITH.



Apeda, N. Y.
ROLAND G. EDWARDS.

Formerly Director of the Keith Players at
- Bronx Theater.

During the past season Roland G. Edwards has done most satisfactory work as director of the Keith Players at the Bronx Theater. He has been an indefatigable worker, giving close attention to detail, with the result that his stage settings have been remarkable for their appropriateness and their artistic value, and even the least important person in the cast has done his part correctly. Mr. Edwards never sleeps on Sunday, they tell us. That is one reason why his Monday matinees have been so successful.
IDA C. MALCOMSON.

CHANGES IN SCRANTON

SCRANTON, PA. (Special).—"Her Own Money" was given by the Poli Players week of Aug. 9 to excellent business. All the parts were ably sustained, especially Mae Desmond as Mary Alden, Selmer Jackson as Lewis Alden, Edith Winchester as Clara Beecher, and Arthur Buchanan as Harvey Beecher. The remainder of the cast, Morton L. Stevens, Helen Gillingwater, and Elsie Southern, F. James Carroll, the manager, has reorganized the company. Among the new players will be Edna Archer Crawford, the first leading woman with the Poli Stock company in this city and a great favorite. She has been with the Shuberts for some time, appearing last season in "Find the Woman." She will be the second woman of the company. Other new members are: Charles Stevens, second man, who has been at the Majestic Theater, Boston; Stewart E. Wilson, juvenile, who has been with stock companies in the South; Josephine Emmory, character woman, who has been with a stock company in Haverhill, Mass., and Hazel Miller, ingenue, who has been with the Poli Players at New Haven, Bridgeport, and Waterbury. Augustin Glassmire will continue as director of the company, and James Brennan will be his assistant. Favorites who remain are: Morton L. Stevens, Arthur Buchanan, and Edwin Wilkinson. The newly organized company will open week of Aug. 16 with "The Charity Ball." Among the other plays to be presented are "The Dummy" and "The Miracle Man."

Carlotta De Felice is the guest of Edith Signor, of 545 Madison Ave. She is taking a brief vacation after finishing a film in New York with Emmy Wehlen in "When a Woman Loves."
C. B. DERMAN.

OMAHA LIKES BRANDEIS COMPANY

This is the eighth week of success for the company that plays at the Brandeis Theater in Omaha. Leads are played by Edward Lynch and Ione McGrane. Others in the company are Graydon Fox, Diana Dewar, Grace Dale, Hollister Pratt, Horace Porter, and Carrie Lowe. "Within the Law," "The Only Son," "The Real Thing," and "One Day" are among the plays that have been presented.

IN GLOUCESTER TOWN

GLOUCESTER, MASS. (Special).—For the first half of the week Aug. 9-14 the Grayce Stock company gave "Alias Jimmy Valentine" with Earle Ritchie at his best. "The Third Degree," Aug. 12-14; "Tess of the Storm Country," Aug. 16-18; "Baby Mine," Aug. 19-21.
MAY S. LUFKIN.



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ALBEE PLAYERS IN VEILLER DRAMA

PROVIDENCE (Special).—It was bound to happen that "Within the Law," which has contended for the last two seasons with "Peg o' My Heart" as the most popular modern drama among local theater patrons, should serve as a vehicle for the ever-growing-in-popularity Albee Players at Keith's. They gave an excellent rendition of the melodrama. Ida Stanhope as Mary Turner was well in keeping with the character, and Mr. Churchill was intense and gripping as Joe Garson, the forger. James Doyle played the part of Inspector Burke with fairly realistic brutality, and Minor S. Watson as Detective Sergeant Cassidy was a good second as one of the types of the New York police department. Miss Shields furnished a good deal of the humor in her role of Agnes Lynch. Mr. Overmann as Richard Gilder and the Edward Gilder of Lawrence Ewart were well done in a straightforward manner that was pleasing to the audience. A good word is due Mr. Miles as the attorney, Helen Ray as Helen Morris, Lyman Abbe, who doubled the parts of William Irwin and Dan, the doorman; Frank Brady, who doubled Thomas and Tom Dacey effectively; Ralph Remley as Eddie Griggs; Miss Rogers and Mr. Taylor for their little bits in the first act; Miss Noble as the maid, Mr. Arthur as Chicago Red, Mr. Wetherald as Williams, and Mr. Hess as Thompson, a detective.

The settings under the personal direction of J. H. Doyle were well in keeping with the description of the scenes, the second act deserving of special mention for its good taste in furnishings. To big business at popular prices.

Week Aug. 16-21, "Baby Mine."

REYNOLD A. GRAMMER.

GRACE HUFF IN DENVER

DENVER (Special).—On Monday, Aug. 15, Grace Huff began a fifteen weeks' engagement as leading woman of the stock company at the Denham Theater. She comes here after an engagement of ninety consecutive weeks as leading woman of Poli's company at the Auditorium in Baltimore. At the Denham they have been having a series of visiting star engagements, which included Mary Boland, Henrietta Crossman, Otis Skinner, and Helen Ware. Carl Anthony is now the leading man.

Maude Fealy was featured last week at the Denham in a production of "Sauce for the Goose."

Miss Huff brings with her a new white-enamelled Grant Six.

Edith Taliaferro and Earle Browne were seen to advantage at the Gardens week of Aug. 8-14, in "The Miracle Man." Mrs. Elitch-Long entertained Aug. 10 for Miss Taliaferro, with the officers of the Drama League as guests.

The Arlington Players at Lakeside offered "My Wife's Family" Aug. 8-14. Singing and dancing specialties were introduced by Mayme Arlington and John Miljan.

The Isis has an added attraction in its recently completed Hope-Jones organ, played by Messrs. Murtagh and Tufts.

Miss Philay sailed last Saturday on the SS. St. Louis for London, where she will take the lead in "Kick In." Her clothes for the production are being designed by Lady Duff-Gordon.

FREDERICK D. ANDERSON.

"OVER NIGHT" IN JACKSONVILLE

JACKSONVILLE, FLA. (Special).—Hazel Burgess has left her company for a vacation and last week the company, headed by Bert Leigh and Florence Hill, presented "Over Night" to capacity houses. Miss Hill scored. Miss Hill and Joseph Remington were the newly wedded Darlings, while Shirley Mayberry and Clarence Chase were the Kettles. Mary Kennedy and Billie Scheller were Caroline and Rivers, Miss Maybell Bary and Minerva Florence were the Misses Patchen and Cleveland. Bert Leigh was Professor Diggs, Vernon Wallace was the hotel clerk, and Edwin Vale, Norman Acker and William Boykin completed the cast. The settings were beautiful and far above the average stock production. Much credit is due Edwin Vale, the director, and the entire stage crew.

This week "In Wyoming," with Bert Leigh and Florence Hill. Miss Hill is quite popular here, and her many friends are glad to see her playing the leads. Underlined, "Broadway Jones."

WILLIAM L. BOYKIN.

SCOTT WELSH IN ELMIRA

ELMIRA, N. Y. (Special).—It was distinctively Scott Welsh week at Horick's Theater Aug. 8-14, the Royster and Dudley Opera company bringing the popular former Elmira back to his home town to assume his original role of Kid Burns in "Forty-five Minutes from Broadway." Large business resulted. Welsh received an ovation at every performance. He never sang in better voice and his crisp comedy was delicious. Anne Bussert was a pleasing Mary and sang with unusual charm. Carl Gantvoort made a splendid Tom Bennett, and Lillian Ludlow, another local favorite, was welcomed back in the role of Flora Dora Dean and did splendidly. Anna Boyd was an adequate Mrs. David Dean, and others seen to advantage were Charles Tingle, Lillian Hagar, R. H. Greenlaw, Edward Naimby, Casper Bauer, John Barrett, and Minty Whitely. An enlarged chorus proved an attraction. Edwin T. Emery directed the stage with ability and Eugene Speyer led the orchestra most acceptably. Jeff De Angelis in "Florodora," Aug. 16-21. "The Chocolate Soldier," Aug. 23-28.
J. MAXWELL BEERS.

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GRAY HAS A FORD

ST. LOUIS, MO. (Special).—"Dearest I am unworthy of you. I smoke, drink and I drove a Ford." So spoke Roger Gray, comedian of the Park Opera company, to Lella Hughes, prima donna, when they were appearing together in last week's bill. In this subtle way Mr. Gray gave us to understand that he now possesses a machine. A most pleasing and worthy offering by the Park Opera company was that of "Fra Diavolo," week of Aug. 2. Also that of "A Stubborn Cinderella" last week.

Ruth Holzbach and Edward Smith, both members of the Park company for over a year, were married recently at the Second Baptist Church. They departed for a honeymoon in the East.
VIVIAN S. WATKINS.

Marjorie R. Davis

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CHICAGO

Margaret Illington a Success in "The Lie."—
Convention of House Managers This Week

CHICAGO (Special).—As they used to sing in the old song, "The season has opened at last, oh, bliss!" The first of the new attractions came last week with Margaret Illington. She began an engagement in "The Lie" that promises to keep her at the Cort for some time. She is supported by the same cast that finished the season with her in New York, including Aubrey Smith, Mercedes Tesoro, and G. W. Anson. "Kick In" came to the Olympic on Monday. Richard Bennett plays the role originated in New York by John Barrymore. Next Sunday "Sari" will come to the Illinois for a return engagement of two weeks. It will be succeeded there by "Watch Your Step," the opening date of which is Sept. 5. On the same date, Bernard Granville appears at Powers' in "He Comes Up Smiling" and "It Pays to Advertise" appears at Cohan's Grand. "The Lady in Red" will continue at Cohan's Grand until that time. As before announced, "The Only Girl" comes to the Garrick on Aug. 20, following "All Over Town" and "Molly and I," with Lina Abartianelli, comes to the La Salle on Aug. 27. On Aug. 30 "Polyanna" comes to the Blackstone. "Maid in America" leaves the Palace on Aug. 28, and after the house has been renovated, it will resume its vaudeville policy.

Next Sunday night "The Birth of a Nation" will be moved from the Illinois to the Colonial, and it will go on there under the \$2 scale. The film is controlled here by the Epoch Corporation. D. W. Griffith will be represented by films in another house operating under a \$2 policy, for the Griffith-Ince-Sennett combination have taken over the Studebaker. They will open it on Sept. 15, planning to operate it like the Knickerbocker in New York, with a weekly change of programme, made up of two five-reel features and two two-reel comedies.

The cast of "Polyanna," which George C. Tyler and Kiaw and Erlanger are bringing here, will be made up as follows: Patricia Collinge as Gaid, Philip Merivale as John Wendon, Herbert Keley as Dr. Chilton, Elsie Shannon as Aunt Polly, and Jessie Busley as the servant, Nancy. Others will be Maude Granger, Maud Hosford, and Helen Weathersley.

Walker Whitely is coming to the Princess soon in "The Hanged Messenger."

Supporting Lina Abartianelli in "Molly and I" will be John Milner, James Bradbury, Burrell Barabretto, Lionel Glenister, Caroline Lilla, George Drew Mendum, and Jack Marvin. The chorus will number eight.

The Hattsons are to have still another comedy produced, making the third announced for this season from their pens or typewriters. (Which is it?) "Upstairs and Down" is the name of this latest. Oliver Morosco says he is going to do it.

Albert Phillips and Lella Shaw are giving "The Volunteer Organist" at the National this week. Last week they gave "St. Elmo." Thomas Hanks and Edwin Clifford, who own the National, have taken over the Empire in Englishwood and they will reopen it Aug. 29 as a vaudeville house. Harry Mitchell will continue as manager.

On Thursday, Friday, and Saturday of this week a convention will be held here to bring together managers of houses through the Middle Western States, and producers sending out attractions through this territory. The Mid-West Managers' Association, as it is called, will hold its first business session at the Cort Theater on Thursday afternoon. Frank E. Foster will preside, and Lincoln J. Carter will speak, as will Ira H. Moore. On Thursday night there will be a cabaret performance at the Strollers' Club, and on Friday night a banquet at the Morrison Hotel.

L. C. Zeile, editor of *The Opera House Reporter*, has been urging such a convention for a long time, and it is largely due to his efforts that it has become a reality. Karl McVitty and other men in Chicago have made preparations locally. It is hoped that relations between producers and house managers will be improved as a result of the conference.

DONALD STUART.

A SATISFIED MANAGER

OKLAHOMA CITY, OKLA. (Special).—R. M. Wilson, manager of the Garrick Theater company, announces that he will not open the season until Nov. 22 next, on account of existing contracts not terminating until Nov. 1. The company is booked solid from then on, however, and will play three-night stands in Illinois, Iowa, Missouri, and Nebraska. The repertoire consists of Eleanor Gates' "We Are Seven" and "My Bonnie Kate" and "Down the Wabash," by Robin Dunbar.

"The advertisements of Miss Gates and Mr. Dunbar in *The Mirror* have furnished me an entire new repertoire of plays, the like of which I do not think will be duplicated by any other repertoire company having the territory through which I am booked," said Mr. Wilson. "The fact that a manager has all new plays is the greatest item of importance in the eyes of repertoire patrons in the West, and I therefore look for a good season."

GOSHEN, IND.

GOSHEN, IND. (Special).—The Jefferson Theater, erected at a cost of \$70,000, and later acquired by the Elkhart County Trust Company on a \$30,000 mortgage, was sold by the Trust Company on Aug. 9 to Charles Allardt, of South Bend. Mr. Allardt already has houses in South Bend, Elkhart, Michigan City, Hammond, Kokomo, and Anderson. Here, at the Jefferson, he will offer standard attractions, vaudeville, and motion pictures. Harry G. Sommers, of New York, was the lessee and manager of the Jefferson in 1913. He sublet the property to Myron C. Dow, of Goshen, but continued supplying the bookings.

W. V. FINK.

SEATTLE

SEATTLE WASH. (Special).—At the New Pantheons, the stars of the movies and vaudeville. At the Empress, 1916 Cabaret Review and vaudeville. Motion pictures at the Alhambra, Alaska, Class A, Crenner, Colonial, Grand, Liberty, and Mission. The annual convention of the Knights of Columbus, Aug. 4-5, was well attended by delegates, and it attracted a considerable number of visitors to the city.

BENJAMIN F. MESSERVEY.

TORONTO, CAN.

TORONTO (Special).—Lew's Aug. 9-14: Bill Pruitt, the cowboy singer, headed the bill, and pleased with some good ballads nicely rendered. Other acts good to big business.

GEORGE M. DANTREE.

OAKLAND, CAL.

OAKLAND, CAL. (Special).—At the McDonough Theater, "The Birth of a Nation" is playing a special return engagement Aug. 2-15. Capacity houses at every performance. Orpheum: Kitty Gordon headliner and fine attraction July 25-31. Honors, however, carried off by Jack Wilson, S. R. O. every performance. Orpheum Players in "The Third Party" give creditable performance. Ivan Miller and Jane Urban, in leading roles, exceptionally clever. Marion Morgan's Classic Dancers head good bill Aug. 2-7. Balance on programme comprises Misses Campbell, Bert Melrose, Catherine Ruth Herman, and Orpheum Players in "Officer 666." Good, live sketch, creates much laughter, and is exceptionally well presented. Good attendance still prevails. Hippodrome: Fine all around bill to immense attendance. Pathe famous feature photoplay "Strains in the Wind," is proving big feature. Pantages: Fine up-to-date vaudeville. Attendance fully up to average. Tom Linton and his Jungle Girls, Edna Ross, Charles King and Virginia Thornton, Maye and Addie, La Toska, and Hubert Dane and Six Adorables, Broadway: Roy Clair and his company in "The Love Route," Aug. 2-7. Best attraction of the season: business exceptionally good. Motion pictures of the Eastland disaster also very interesting. Oakland: Double bill of "Kilmeny" and "Greater Love Hath No Man," to packed houses at every performance. Franklin: "Midnight at Maxim's" is drawing good houses and pleasing every one. LOUIS SCHEERLINE.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (Special).—The Grand opened with musical tab and drew fair business. Much improvement in the show is promised by Manager Greenwood. Members of the Kalem Company are enjoying short stays at Atlantic Beach, making the trips by motor. A local paper is running a popularity contest, and the five winning young ladies will appear as "stars" in several Kalem photoplays. The Duval, as announced previously, will have Keith vaudeville this season.

E. O. UDEMANN.

MICHIGAN CITY, IND.

MICHIGAN CITY (Special).—The local theatrical season opened last week with "Freckles" at the Orpheum Theater. At the matinee all children with freckles were admitted free, and hundreds of them were on deck.

William London and wife have gone to Chicago to join "The Prince of To-Night" company, which opens the season on Aug. 15 at Joliet. They are booked solid for a season of forty-seven weeks.

WILLIAM PHILLIPS.

MACON, GA.

MACON, GA. (Special).—Princess: Gorman Brothers, singers, Aug. 9-14. Feature picture of week of Aug. 9-14. Theda Bara in "The Devil's Daughter." The William Fox Box Office Attractions are shown at this house. Palace: Special pictures of Paramount, Metro, World, and Pathe were shown here during week of Aug. 9-14.

Macon: This house continues to draw large and delighted houses daily. Programme for the week of Aug. 9-14 strong.

ANDREW OLIVE ORR.

DETROIT, MICH.

DETROIT (Special).—Belle Blanche headed the week's bill at the Temple Theater Aug. 9-15. "Sweetie to the Sweet," by Marie and Frances Nordstrom, proved an excellent vehicle for Mr. and Mrs. Norman Phillips.

Fletcher Norton and Maude Earl were three complimented on the singing and dancing number, which they offered at the Orpheum Theater Aug. 9-15.

Annette Kollermann "Neptune's Daughter" film is being held over another week at the Detroit Opera House, and does not seem to lose its drawing power.

ELYP A. MARGIN.

MUNCIE, IND.

MUNCIE, IND. (Special).—Business was so good for the Marie Stock company during its week at the Wilson Grand that George Challis, manager of the house, held the organization over for another week. Kirt Kirk and Edwin Darrell played the leads. At the Columbia are feature pictures.

MRS. EMMA L. MCKIMMEY.

MARRIAGES

Margaret Feldman, of the Shedd Vaudeville Agency, and Francis K. Lieb, a brother of Herman Lieb, the actor, were married June 16 at the City Hall.

Maude Lillian Berri and Oscar de Bretterville were married on Aug. 6 in California. Miss Berri first gained fame when she leaped from the obscurity of an Oak Park church choir into the glare of the spotlight, becoming a member of the Castle Square Opera company, then playing at the Studebaker. She appeared in several of the Henry W. Savane companies, and in 1901 married her fellow star Frank Moulan. In 1910 she received \$1,000,000 on the death of her father, and during the same year secured a divorce from Mr. Moulan.

Edward Smith, a member of the Park Opera company, of St. Louis, Mo., and Ruth Holzback, a member of the chorus, were married in St. Louis on Aug. 10 by the Rev. Albert C. Thomas, assistant rector of the Second Baptist Church. Mr. and Mrs. Smith are to spend their honeymoon in New York.

Dorothy Vaughn and Robert V. Haddon, a newspaper editor of Rutte, Mont., were married in Los Angeles on Sunday, Aug. 1, by the Rev. John Bouleim, of the Temple Baptist Church. Miss Vaughn is in vaudeville. Mr. Haddon first met Miss Vaughn six years ago, when he interviewed her.

DEATHS

MRS. ANNIE LOUISE (NUGENT) JACQUES, widow of Eugene Jacques, a widely known theatrical manager, died on Aug. 6 in Waterbury, Conn. Mrs. Jacques appeared on the stage as leading woman under the stage name of Annie Louise Ames.

EDWIN GREENE, aged fifty-eight, author of "Sing Me to Sleep," died at Cheltenham, England, where he was born, on Aug. 10. He was the son of a carder of Queens Victoria, Alexandra and Mary. More than a million copies of "Sing Me to Sleep" were sold. These, with his royalties on "Lullaby Land" and other songs, made him wealthy.

ALEX FURBER, father of Sophie Everett and Gladys Arnold, both professionals, died on Aug. 12. Burial took place at Lynbrook, L. I., on Aug. 15.

ETHEL GREY TERRY

IN "SEARCH ME"

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STAGE NOTES

Melville Ellis has also been engaged for "The Missing Link."

"Watch Your Step" began rehearsals on Monday.

Al. H. Woods is to produce a new Owen Davis comedy, "Mile-a-Minute Kendall."

"Town Topics" went into rehearsal at the Century last Thursday.

John Kellard is to go on tour in Shakespearean repertoire again this season.

Odette Myrtle and Sybel Carmen have been re-engaged for the new "Midnight Frolic" on the New Amsterdam roof.

"The Last Laugh" is to be done in book form by Charles W. Goddard, one of its authors.

John Hyams and Lella McIntyre's new vehicle has been re-christened "My Home Town Girl." The original title was "The Girl From Grand Rapids."

Wm. D. Chandler has given up the management of the Auditorium, Concord, N. H., and E. M. Proctor will manage it the coming season.

Josephine Deffry, who has just concluded a season with the Vancouver Stock of Vancouver, B. C., is visiting at her home in St. Louis.

Paul Dickey has been invited to stage the second act of "The Last Laugh" as a feature of an entertainment which the Mutual Welfare League of Sing Sing is arranging.

H. F. Parker, the dramatic critic of the Boston Transcript, is convalescing at the Fairmont Hotel in Los Angeles, Cal. Mr. Parker was dangerously ill of pneumonia for six weeks at the Los Angeles Hospital.

Mildred Booth is convalescing from a severe attack of nervous prostration, which forced her to close her engagement as leading woman with "A Pair of Sixes" last season.

Florence Auer has fully recovered from injuries sustained in a railroad accident. Miss Auer played Lady Macbeth and Constance in "King John" with Robert Mantell last season.

Georgia Harvey, who played the comedy role in "The Pink Lady" for three seasons and last year appeared in "Papa's Darling," has signed with Harry Frazee to play Coddies in "A Pair of Sixes."

Bernard Granville becomes a legitimate star on Sept. 3 at Grand Rapids, Mich., when he opens his road tour in "He Comes up Smiling." Edith King will be leading woman.

Ernest D'Auban, stage manager of the Drury Lane Theater, who is to put on

R. D. MacLean

AT LIBERTY

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"Stolen Orders," arrived last Sunday with C. M. Hallard, who plays a role in the production.

Cecil Lean has entered into an agreement with the Shuberts to turn out the score of a new musical comedy. Lean is the author of a number of songs, including the ones he uses in vaudeville, besides a musical show, "The Military Girls," in which he once starred.

Mr. and Mrs. Perkins Fisher opened their seventeenth season at Pantages in Winnipeg on August 9, presenting "The Half Way House." Mr. and Mrs. Fisher have been resting for three months at their home in San Diego, Cal. They are routed to November 29.

"Nobody Home" will reopen in Boston on Monday. Adele Rowland is spending her vacation at Gedyne Farms, Nigel Barrie at Long Beach, Charles Judels on his farm at Nutley, N. J., and Maude Odell is with her mother at the Sea Island House at Beaufort, S. C. Six members of the "Nobody Home" cast are visiting Miss Odell.

Phyllis Mundy, a show girl in "Hands Up," was astonished while passing a newsstand on Broadway last week to discover herself on the cover of *Puck*. Miss Mundy, it seems, was posing in Paris just before the outbreak of the war and was the original of the red bathing girl painted by Raphael Kirchner of Paris.

Special nitrogen lamps have been installed at the Casino and the management has dispensed entirely with the services of the operators necessary for the old style lamps, known as spot or flood lights. The electrical union required an operator for each lamp. Not only are the new lights said to be safer and more economical, but they do away with the old-time sputtering and sizzling sound.

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EIGHT BROADWAY AND BROOKLYN HOUSES TO HAVE CHANGE OF POLICY

Shifts Affect Knickerbocker, Century, Forty-fourth Street and Other Theaters

Eight New York and Brooklyn theaters will undergo a change in policy within the next few weeks.

The Knickerbocker Theater, which has had a remarkable career as a legitimate house, has been taken over for a period of one year by the Triangle Film Corporation, the big Griffith-Ince-Sennett film combination. Feature pictures will be shown, beginning September 1.

The Knickerbocker was built as Abbey's Theater by Henry Abbey and opened November 8, 1893 with Henry Irving and his London company in "Becket." Herbert Beerbohm Tree made his American debut at the Knickerbocker, which was leased in 1896 by Al Hayman and opened on September 14 as the Knickerbocker.

The Century Opera House has been taken over by Ned Wayburn and will be managed under the style of the English music halls. It will open in September with "Town Topics," a revue now in rehearsal.

Charles Dillingham has acquired the Hippodrome and will present a revue on a big scale.

William Morris is to take over the direction of the Forty-fourth Street Theater, which will become a music hall and vaudeville house.

Mr. Morris has secured the United franchise belonging to the Hammerstein interests and will book "big time" vaudeville. The Forty-fourth Street Music Hall will open on Oct. 1.

The old Hammerstein Victoria is, of course, now a thing of the past. The work of wrecking the old building is nearing completion and the new structure is to be ready by November 1. The house, which will bear the name of Rialto, is controlled by the Rialto Corporation, S. L. Rothapel director.

Daly's reopened with burlesque on Saturday.

Over in Brooklyn Marcus Loew has taken over the De Kalb and Broadway theaters, while Lee Teller, who has controlled the Broadway, has secured the Shubert Theater in the transaction.

Teller's Shubert, as it will be known, will present K. & E. legitimate attractions, as well as Shubert productions. The move may be something of a truce as far as up-town Brooklyn is concerned. Teller's Shubert will open with "She's in Again," while "Under Cover," "Twin Beds," "It Pays to Advertise" and the Winter Garden productions are announced.

SUES FOR ALIMONY

Trial of the back alimony suit of Mrs. Lucy C. Roberts against Theodore Roberts, the actor now posing with the Lasky Company, was begun on Aug. 5 in Superior Judge Monroe's court in Los Angeles, Cal. Since Mrs. Roberts's counsel, Isaac Pacht, was unable to produce the records of the New York courts, Judge Monroe continued the case to Oct. 9.

Mr. and Mrs. Roberts were married in New York in 1890, and according to Mrs. Roberts, she was granted a legal separation in 1912 by the Supreme Court of New York. The decree was accompanied by an order of the court for Roberts to pay his wife \$50 a week alimony during her life. Mrs. Roberts came to Los Angeles in March of this year. She asserts that Roberts has paid only about \$3,000 on the alimony order, and she now demands what she claims is still due her.

FELICE LYNE ENGAGED

Felice Lyne, the coloratura soprano, has been engaged by Managing Director Max Rabbinov to appear during the new season with the combination which he recently formed—the reorganized Boston Opera company—to give performances in connection with Mile. Anna Pavlova and her Ballet Russe.

Miss Lyne will make her debut with the Boston Opera and Pavlova Ballet combination in October at the Auditorium in Chicago, after which she will be heard in New York, Boston and a few other cities. Her debut will probably be as Gilda in "Rigoletto."

SCOTTI AS DIRECTOR?

Rumor that Singer May Succeed Gatti-Casazza—Henry Russell a Possibility

With the report that Signor Gatti-Casazza may not return to the directorship of the Metropolitan Opera House comes the rumor that he may be succeeded by Antonio Scotti. Another report is to the effect that Otto H. Kahn, the chairman of the board of directors of the Metropolitan, has been quietly grooming Henry Russell, formerly manager of the Boston Opera company, for the position.

It is pretty generally understood that Mr. Gatti-Casazza's contract has been renewed for another term, but the report has it that he will tender his resignation.

PLANS FOR ETHEL BARRYMORE

William Boyd, who appeared last in "Beverly's Balance" with Margaret Anglin, has been engaged as leading man for Ethel Barrymore. Mr. Boyd will play opposite Miss Barrymore in her new vehicle, "Roast Beef Medium," based upon Edna Ferber's short stories. It has been decided at the Frohman offices that Miss Barrymore will come to the Lyceum Theater immediately following the engagement of Marie Tempest. Francis Wilson, Ann Murdock, and Graham Browne in "The Duke of Chillon" and "Rosaland."

DADDI-BERGERI—BISPHAM

Vera Bispham, daughter of Mr. and Mrs. David Bispham, and Riccardo Alessandro Daddi-Bergeri, of an old Italian family, were married on June 16. They met in Florence last Winter, became engaged, and expected to have their wedding in the Autumn. Since Italy entered the war, Mr. Daddi-Bergeri, who is a banker and an officer in the reserves, expected a call to the front and the wedding was hastened. If her husband returns to Italy, Mrs. Daddi-Bergeri will go along as Red Cross nurse.

"FULL HOUSE" GOES ON ROAD

"A Full House" closed at the Longacre Theater on Saturday. The farce goes to Philadelphia and later to Boston.

TO PRESENT "OUR CHILDREN"

In association with Elizabeth Marbury and F. Ray Comstock, George Mosser has placed in rehearsal a new comedy, "Our Children," by Louis K. Anspacher. T. Daniel Frawley is staging the piece.

The cast numbers Emmett Corrigan, Christine Herman, Alma Tell, Arthur Lewis, Alphonse Ethier, Albert Bruning, Richard Barbee, John McKee, Gavin Harris, and Elizabeth Arians.

"ROMANCE" IN LONDON

Doris Keane is to do "Romance" in London. Miss Keane has been abroad for a year. A cable message from Louis Nethercole, her manager, commissioned Fred Beane, her stage director, to assemble a company and send it to London immediately. The organization will sail next Saturday.

The company will rehearse during September and open about Oct. 1.

GEORGE COHAN WRITES PLAY

Although the rehearsals are clouded in secrecy, Fred Niblo and a company are really preparing a new play. The title, it seems, is "Hit-the-Trail Holiday," and the author is no other than George M. Cohan.

Niblo will play a reformed bartender who turns evangelist. Mrs. Niblo (Josephine Cohan) will not be in the cast.

MAY IRWIN OPENS SEASON

May Irwin opened on Monday in Asbury Park in "No. 13 Washington Square." She comes to the Park Theater next week. In the company are Effie Paget, John Junior, Charles Abbe, Charlotte Carter, Lark Taylor, Clara Blandick, Julia Ralph, Leonard Hollister, George Clarke, Marion Doyle, Joseph Woodburn, Richard Collins, and Max Meyer.

TO FEATURE MARILYNN MILLER

The Shuberts announce that, after the passing of "The Passing Show of 1915," next May, they will immediately produce a tiny little comedy with tiny little Marilyn Miller as the featured player. The little comedy will be one of the Summer offerings of the season of 1916-17, at one of the smaller Shubert theaters.

COAST "ON TRIAL" COMPANY

A special Pacific Coast company will present "On Trial," opening its tour in Des Moines on Monday. The organization numbers Pauline Lord, Charles Hiegel, Clyde North, Grace Peters, Frank Cambelle, Douglas J. Wood, Hal Mordant and Virginia Irwin.

PINERO MANUSCRIPT COMING

The manuscript of Sir Arthur Pinero's new play, in which John Drew is to appear in October, is on its way to this country. The drama will be produced in London by Sir George Alexander on September 1.

PLAY IS NOW "BROTHER BILL"

The title of James J. Corbett's vehicle has been changed from "Home Again" to "Brother Bill." The play opens at Atlantic City on August 30.

TO ENLARGE WINTER GARDEN

Plans have been filed with the Building Department for additional stories to the Winter Garden Building. The balcony will be enlarged and a gallery added.

ROAD "BLUE PARADISE" COMPANY

The Shuberts announce that they will send out a road company in "The Blue Paradise," playing the Southern territory to the Pacific Coast.

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WINTER GARDEN B'way & 30th St. Phone 3330 Circle. Evgs. 8; Mats. Tues., Thurs. and Sat. at 2.

The Winter Garden's Summer Production

THE PASSING SHOW OF 1915

BOOTH Theatre, 45th. W. of B'way. Phone 6100 Bryant. Evgs. 8:30. Matinees Wednesday and Saturday at 2:30.

LOUIS MANN

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A New Farce by Paul Dickey and Charles W. Goddard, entitled

THE LAST LAUGH
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Lyric 42d St. W. of B'way. Phone 5216 Bryant. Evgs. 8:15. Matinees Wed. and Sat., 2:15.

THE GIRL WHO SMILES
A new musical comedy WITH A NOTABLE CAST

Charming Story, Tuneful Music, Beautiful Girls

Comedy 41st St. East of Broadway. Mats. Tues. and Sat., 2:30. Phone 5194 Bryant. Evgs. 8:30.

TAYLOR HOLMES
in a farcical play by Lillian Trimble Bradley, entitled

MR. MYD'S MYSTERY
Direction Joseph Brooks.

HILL AND TANNEHILL PART

Frank Tannehill and Gus Hill have severed business relations, after four years of association. Mr. Tannehill will do some free-lance work for awhile, after which he will go to the Coast to engage in motion picture production.

Gus Hill announces the engagement of George Gorman as general stage director, assisted by Edward Hutchinson and Sol Fields, with Howard Collins as general musical director. The business staff will be headed by M. T. Middleton as general representative and office manager.

Mr. Hill has in preparation five productions of "Mutt and Jeff in College" and four of "Bringing Up Father." Junie McCree furnished the book of "Mutt and Jeff in College" and Mulgrew and Swift wrote "Bringing Up Father." Engaged for "Mutt and Jeff in College" are Joe Pettengill, Charles White, Charles Williams, William Garne, Harry Hill, William Proctor, Robert Monroe and Dick Radford, while Charles H. Yale, Harry Yost, Charles E. Foreman, J. E. Clifford, Griff William and A. M. Ruland have been signed for "Bringing Up Father."

SAVOY'S INITIAL PRODUCTION

Clarence Harvey, late of "The Midnight Girl," and Royden Keith have been secured by the Savoy Producing Company for principal roles in "Two Is Company," the musical comedy in three acts by Paul Herve, with music by Jean Briquet and Adolf Philipp. The American adaptation is by Edward A. Paulton and Adolf Philipp. This initial production of the Savoy Producing Company is from the same triangular authorship as "Adele," "The Midnight Girl," and "The Girl Who Smiles." Rehearsals are now in progress under direction of Adolf Philipp.

"SARI" REOPENS ON ROAD

"Sari" reopened in St. Paul last Sunday. Mizzi Hajos continues in the titular role and will remain with the organization until Henry W. Savage finds another medium for her.

RENTON TAKES POLI HOUSE

BALTIMORE, MD. (Special).—Poli's Baltimore house, the Auditorium, passes to Fred Schanberger on Aug. 30, and he in company with Edward Renton, will open the Auditorium Players in stock productions on Sept. 4. Frank Whitbeck, who succeeded Mr. Renton as house manager, returns to Poli's Elm Street Theater in Worcester, Mass., which will play eight acts this season, changing on Monday and Thursday.

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DONALD BRIAN

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IN

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by Roi Cooper Meegrue

Cast includes Frank Craven, Violet Heming, Henry Stephenson, Edward Mawson, others.

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Thrills, romance, adventure and the happiest sort of fun.

HARRIS West 42nd St., Evgs. at 8:15 Matinees Wednesday and Saturday at 2:15.

Edgar Selwyn's melodramatic comedy

ROLLING STONES

BELASCO West 44th St., Evgs. 8:30 Matinees Thursday and Saturday 2:20.

DAVID BELASCO presents

THE BOOMERANG

by Winchell Smith and Victor Mapes

Cast includes:

Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Gilbert Douglas, Josephine Parks, Richard Malchien, others.

REILLY'S CLEVER COMPANY

JERSEY CITY (Special).—The Charles Reilly Stock company at the Bergen Air-dome is doing a fine business. The productions are well put on. "The Heart of Nevada" was offered Aug. 9-11, and Polly Holmes, James Marr, Dan Malloy, Helen Corrine, Martin Brandon, Mr. Reilly, and Miss Burroughs were well cast. "The Belle at the Post," Aug. 12-14.

WALTER C. SMITH.

TORONTO, CAN.

TORONTO (Special).—At the Royal Alexandra "The Big Idea" was the Robins Players' selection last week, and it proved the best comedy they have given. Alene McDermott shone resplendent, also Mr. Robins, Mr. Frazier, and Jack Amory. Business still continues excellent.

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PROVIDENCE

PROVIDENCE, R. I. (Special).—Burlesque made its reappearance in this city with the opening of the Colonial Theater Aug. 14. P. F. Shea is the manager of the house, and W. S. Canning his local representative, who will supervise the production. The principals are Tom McIlwain and Jack Miller, supported by an all-star cast. The policy of the house is "clean and refined amusement at popular prices." Aug. 14 and week Aug. 16-21. "The Gypsy Maids"; S. R. O.

The Bijou, Nickel, Casino, Gaiety, Strand, and Union theaters are presenting picture features to good business.

Emory: "The Kinkaid Killies," backed by Frank Terry, headed the bill week Aug. 9-14. Billie Seaton, Smith and West, Landry Brothers, "Draughts," Money, Brown and Newman, Better Brothers, and the Popular Trio; also pictures.

Scenic: Pictures, professional turns and try-out acts the policy of this house. Fair business.

The Summer "sizzle" has no noticeable effect on the attendance at local houses.

Crescent Park draws well with its many attractions. Irish Day Aug. 12. Record number of athletes for Rhode Island entered in the events.

At R. A. Harrington's Rocky Point, the Forest Casino is drawing well with vaudeville and pictures of the right sort.

REYNOLD A. GRAMMER.

LONDON, ONT.

LONDON, ONT. (Special).—Business at the Grand continues good, chiefly due to the able direction of Local Manager Minihanick and the proprietor, A. J. Smith, of Toronto, who have spared no pains nor expense in making the house attractive during the hot weather. A high-class line of films with some of the best vaudeville acts on the road are given, with changes twice a week.

The new Springbank Amusement Park is drawing immense crowds, and fills a long felt want. A number of new attractions, including Motor-drome, Circling Wave, Shooting Gallery, etc., have been added recently. Band concerts are also given twice a week and the Springbank Players are giving a line of plays in the theater that appears to please.

An amusement company has been formed, capitalized at \$75,000, to develop a new amusement park at Pond Mills, about five miles south of the city on the line of the newly-electrified London and Port Stanley Railway. The place has natural advantages, including splendid boating facilities, that should make a strong bid for patronage, though the scheme will not probably be carried out until next Spring.

C. E. A. WEBER.

SCHENECTADY

SCHENECTADY, N. Y. (Special).—The Van Currier Opera House, which was closed for the Summer, reopened Aug. 17. Manager Charles G. McDonald announces that the same policy will be pursued as last season—viz. high-class attractions the last half of the week and burlesque the last three days. "Pek's Bad Boy" is the opening attraction, with "The Follies of Pleasure" and O'Brien's Minstrels to follow.

The Mohawk Theater, which has had a varied career since its opening a decade ago, is slated to house nothing but first-class attractions booked through the K. and E. offices. City Police Magistrate John J. McMullen, the new owner, is refreshing and enlarging the house, which is expected to be ready by Aug. 28, when "The Prince of Pilsen" opens. A new name, not as yet decided, is to be given the theater.

NAT SAHR.

BUFFALO OPENINGS

BUFFALO, N. Y. (Special).—The regular season at the Star Theater will open week of Aug. 23 with a brand new production, name and cast of which will be mentioned shortly.

The first announcement of the coming attractions at the Teck for the season 1915-16 has been made. One of the early attractions will be the first production on any stage of Walker Whiteside's new play, "The Ragged Messenger." This may open the house.

C. T. Taylor, the new manager of the Gaiety Theater, was transferred to Buffalo from Louisville, Ky. Mr. Taylor succeeds Manager John M. Ward, who returns to Detroit. The Gaiety opened Aug. 14 with Frank Burt and "The Girl Trust."

J. W. BARKER.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—The moving picture theaters here are still doing capacity business. During the week just past all the theaters reported the best business of the Summer. The rainy weather kept the people from the lakes and parks, and they all flocked to the "movies."

Plan: Aug. 9-11: John Lee, Mildred Davenport and Olive West, of the Poll Players, in a tabloid comedy; Helen Shipman, a dainty personator; Society and Antoinette, and Violini. Feature pictures, Dorothy Donnelly in "Sealed Valley," Jane Cowl in "The Garden of Lies."

Grand: Aug. 12-14: Francis X. Bushman and Marguerite Snow in "The Second in Command."

Pleasant: Aug. 11, 12: "The Goddess"; and other photoplays, Aug. 13, 14.

FRANK H. ORDWAY.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—Barnum and Balor's performances were witnessed by smaller audiences than usual. This probably can be accounted for by the fact that they struck the first clear day in nearly a week, and the usual patrons from the surrounding country districts spent their time working in the wheat fields instead of attending the circus.

VICTOR E. FRIEND.

OTTAWA, ONT.

OTTAWA (Special).—The Dominion will open Aug. 23 with vaudeville. At the Francis "His Honor the Judge" is the attraction Aug. 12-14, the film feature, "The Warrens of Virginia," to big business.

The Family: Marie Cahill in "Judy Forget" is the film feature Aug. 12-14. Business is always capacity at this popular house.

J. H. DU BR.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—Manager Elmer Kennedy has closed the Princess Theater there next two weeks for repairs and redecoration.

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Appearing Aug. 12-14 were Bert Fitzgibbons, the Black and White Heron, Bob Anderson and his polo pony, and William Bentley and William. The Orpheum Theater is still in the lead for crowded houses in the picture line, with the Monticello and Bon Ton close behind.

The Empire Theater, Hoboken, is getting ready for the opening of the burlesque season, Aug. 23, when the Auto Girls will be the first attraction. The house is being fixed up. William Mohr, who has been stage carpenter here for many seasons, will again be in charge of the stage.

William Milne, the modest and unassuming treasurer of Keith's Theater here, left for a two weeks' vacation Aug. 8 at Philadelphia, Pa., and Patience, L. L. Manager "Pat" Garry is doing double work.

Palisades Park is doing an immense business, with a number of free attractions.

WALTER C. SMITH.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGLIN, Margaret: Berkeley, Cal. 12—Indef.
BOOMERANG, The (David Belasco): N.Y.C. 10—Indef.
BROTHER MANSIONS (H. H. Frazer): Atlantic City, N. J., 16-21.

CAMPBELL, Mrs. Patrick: Frisco July 19—Indef.
COBURN Players: Clifton, 16-25.

COMMON PLAY (A. H. Woods): N.Y.C. 18—Indef.

GREY, Ben, Players: Norwalk, O., 18.

HE Comes Up Smiling (A. H. Woods): Chgo. 20—Indef.

ILLINGTON, Margaret (Selwyn and Co.): Chgo. 8—Indef.

IRWIN, May: N.Y.C. 23—Indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 5, 1914-Aug. 21, 1915.

KICK In (A. H. Woods): Chgo. 18—Indef.

LAST Laugh (Messrs. Shubert): N.Y.C. July 29—Indef.

MAN, Louis (Messrs. Shubert): N.Y.C. April 5—Indef.

MR. MYSTERY (Joseph Brooks): N.Y.C. 16—Indef.

OMAR, the Tentmaker (Tully and Buckland): Frisco July 25-Aug. 21.

POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Detroit 23-28, Chgo. 30—Indef.

ROLLING STONES (Selwyn and Co.): N.Y.C. 17—Indef.

SEARCH ME (Moffatt and Pennington): N.Y.C. 11—Indef.

SOME BABY (Henry B. Harris Est.): N.Y.C. 16—Indef.

UNCLE TOM'S CABIN (Wm. Kibbie): Grand Haven, Mich., 18.

UNDER FIRE (Selwyn and Co.): N.Y.C. 12—Indef.

WHITESIDE, Walker (John Cort): Chgo. 28—Indef.

TRAVELING STOCK

BOYER, Nancy: Williamsport, Pa., 2-28.

BRISNAK, Virginian: Fresno, Cal., 16-21.

BYERS, Fred: Marion, Ia., 16-21.

GALLESVILLE, Wis., 23-28.

PLATTVILLE 30-Sept. 4.

CORNELL-Price Players: Crawfordville, Ind., 16-21.

Rensselaer 23-28, Rochester 30-Sept. 4.

EWING, Gertrude: Carrollton, Mo., 16-21.

GORDINIER, Fairview, Ill., 17-21.

KELLY, Sherman: Lake Geneva, Wis., 16-19.

Beloit 19-21.

LEONARD Players: Parnell, Mo., 16-21.

MALLORY, Clifton (J. M. Harter): Watseka, Ill., 18.

Kankakee 19, Gilman 20, Arcola 21.

Taylorville 24, Camp Point 25.

La Harpe 26, Clinton 27.

Sullivan 28.

MANNING, Frank: Clifton, Kan., 16-18.

Barnes 19-21.

PHILLIPS-Shaw: Chgo. 1-Sept. 4.

PRICE Popular Players: Cambridge, N. J., 14-28.

SAVIDGE: Bloomfield, Neb., 16-21.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. 5—Indef.

GIRL from Utah (Chas. Frohman Corporation): N.Y.C. 9-28.

GIRL Who Smiles (Times Producing Co.): N.Y.C. 9—Indef.

HANDS Up (Messrs. Shubert): N.Y.C. July 22—Indef.

LADY in Red (Herdon Corporation): Chgo. May 17-Sept. 6.

MAID in America (Messrs. Shubert): Chgo. June 3—Indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. 16-Sept. 4.

NOBODY Home (F. Ray Comstock): Boston 23—Indef.

PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—Indef.

PRINCESS Pat (John Cort): Atlantic City, N. J., 30-Sept. 4.

SANTLEY, Joseph: Chgo. May 30-Aug. 28.

SAHI (Henry W. Savage): Minneapolis 15-21.

Chgo. 22-Sept. 4.

ZIEGFELD'S Follies of 1915 (Florence Ziegfeld): N.Y.C. June 21—Indef.

MINSTRELS

DUMONT'S: Phila. 28—Indef.

FIELD, Al. G.: Corning, N. Y., 18.

Geneva 19, Oswego 20.

Watertown 21, Rome 23.

Syracuse 24, Rochester 25.

RICHARD and Pringle (Holland and Filkins): Grants Pass, Ore., 18.

Medford 19, Ashland 20.

Weed, Cal., 21.

Dunsmuir 22, Redding 23.

Red Bluff 24, Chico 25.

Oroville 26, Marysville 27.

Gridley 28, Sacramento 29.

Marinez 30, Antioch 31.

CIRCUS

BARNES, Al. G.: Astoria, Ore., 18.

Vancouver, Wash., 19.

Hillsboro, Ore., 20.

Tillamook 21.

CHRISTY Hipp. Shows (Geo. W. Christy): Stanton, N. D., 16-21.

GENTRY Brothers' Shows: Biwabik, Minn., 18.

Virginia 19, Chisholm 20.

Coleraine 21.

HAGENBECK - Wallace: Little Falls, Minn., 18.

St. Paul 19, Red Wing 20.

Sparta, Wis., 21.

Dixon, Ill., 23.

Clinton 24, Monticello 25.

Pana 26, Centralia 27.

Effingham 28, Evansville, Ind., 30.

WELSH Brothers: Hummelstown, Pa., 18.

Middletown 19, Palmyra 20.

Tremont 21.

MISCELLANEOUS

LUCEY, Thomas: Elmora, Henderson, Ia., 18.

Lenox 19, Craig, Mo., 20.

Humboldt, Neb., 21.

Adams 22, Friend 23.

Minden 24, Wilcox 25.

Coard 26, Edgar 27.

Marysville, Kan., 28.

Onaga 29, Horton 30.

SOUSA'S Band: Willow Grove, Pa., 15-Sept. 12.

LETTER LIST

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WOMEN

Arden, Carol, Muriel Al-drich.

Ballard, Edna, Dorothy Beardsley.

Della Burton, Edith Bradford.

Doreen Broess, Anna L. Boise.

Louise Berggreen, Mrs. Wm. H. Barwald.

Mrs. Ida M. Blodgett.

Chaplow, Cora, Ethel Cole.

Mrs. Percy S. Clark, Cleo Crook.

Dyco, Mary I.

Halbert, Mrs. Regina, Arria Hathaway.

Lorraine, Lena.

Moran, Mame, Pillar, Carmen Moretti.

Neare, Jeannette, Alice Nielsen.

Quinn, Madeline.

Robertson, Florence.

Smith, Laura L., Miss A. Shaw.

Touraine, Bettina, Mabel Thorne.

Miss G. Mildred Thomas.

Von-Der-Smith, Mrs. David.

Mrs. M. Val.

Winlock, Isabelle, Gladys Waddell, Jean Ward.

MEN

Abercrombie, E. Joseph Al-lenton.

Chas. Albini.

Bates, Guy, Geo. E. Byron.

John Braham, Leonard Brown.

Chas. Burton, Walter S. Baldwin.

Crane, Billy, Franklin Clif-ford.

Frank E. Campbell, Wm. Aversham.

Thos. Carroll, Jos. Carey.

Dickson, Frank, A. E. Dary.

Jos. A. Delmier, Robt. B. Di-monds.

Edw. Dudley, Robt. P. Downing.

Elliott, Leslie, Guy D'Ennery.

Gwyn Easton.

Foley, Ed, Carl Fleming.

Chas. Fleming, Shepperd Fried-man.

Gort, Frank B.

Halley, Geo., Lou Hirsch.

Jack Hughes, Geo. B. Hare.

Edw. E. Heyd, Ben Harney.

Leslie Holdsworth, Chas. Hal-ton.

Edw. W. Hort.

John W. H. Herbert.

Jelly, Harry Jackson.

Kelley, John L., Harry Keefer.

James Kennedy.

Leigh, Bert, Lawrence Lang-ner.

Jos. W. Lee, Herbert A. Lloyd.

Masa, Ernest, Louis F. Mur-ray.

James W. Mullin, Irving S. Morange.

H. Morrison, Chas. P. Mather.

Harry McBride.

Ralph MacDonald.

Nelms, Larry, Ralph Nicholls.

Geo. Nash.

O'Brien, J. M., Jack O'Brien.

Pringle, A. C., Wm. A. Page.

Quinlan, Neil.

Rockwell, Clarence, Walter Richardson.

Smith, M. Hubbard, Sandy Shaw.

Taylor, Ed.

Van Loan, H. H.

Willey, Leonard, Kendall Weston.

Frank W. Ware, A. M. Wecht.

Walter Woodside.

ELIZABETH NELSON

In "A FULL HOUSE"

Direction H. H. FRAZEE

CHARLES DARRAH

In "ON TRIAL"

Mgt. Cohan & Harris

MISS IRENE FRANKLIN

and MR. BURTON GREEN

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Lawrence Grossmith

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Management Henry Miller

MARY RYAN

in "ON TRIAL"

Management Cohan & Harris

HUGH CAMERON

In "A FULL HOUSE"

Management H. H. FRAZEE

Longacre Theatre

Arden, Carol, Muriel Al-drich.

Edna Goodrich returned on the St. Paul on Sunday after two years abroad. Much of the past year has been spent as volunteer relief worker and hospital nurse. After a vacation of three weeks, spent probably in the Rockies, Miss Goodrich will go to California to act before the Lasky motion picture camera.

Ida Hamilton, last season the leading woman at the Little Theater in Philadelphia, has returned to New York to make her debut in pictures. Next season she returns to the dramatic stage, from which she has been absent for several years.

James B. Moore has been spending the month of July with Mr. and Mrs. L. N. Medbury at their summer home on Great Diamond Island, Me. Mr. Moore will return to New York next month and will manage one of the Cohan and Harris road attractions the coming season.

Ethel Clifton, whose "For Value Received" won high approval when presented for the first time in Newark last month, is en route to the Panama Exposition. During her sojourn she will complete the manuscripts of a three-act drama and two one-act plays.

Francis Powell has been engaged for the past year on several new plays which he has completed. Mr. Powell will make two productions for the Cosmopolitan Stage, under whose auspices several "thrillers" will be given.

Clara Blandick returns to New York next week for rehearsals with the May Irwin company, with which she is to open early in August.

A son was born on July 30 to Mr. and Mrs. Will Rogers at their home in Freeport, L. I.

Evelyn Watson has just returned to New York after summering at her bungalow at Swansea, R. I. Several tempting offers brought her vacation period to an end.

Amelia Bingham announces that she has just purchased "His Passion's Waterloo," an episode in the life of Napoleon, by Leonard Judson, a recent graduate of Columbia. The big moment from the new play is to take the place of "Madame Sans-Gene" in her "Big Moments from Great Plays."

Rosie Quinn is playing Frances Pritchard's role in "The Passing Show of 1915," while Miss Pritchard is on her vacation.

Lyn Harding arrived on Sunday on the Lapland. He will play Svengali in Joseph Brooks's production of "Trilby."

Hubert Wilke has succeeded Melville Stewart as the Kaiser in the "Ziegfeld Follies" at the New Amsterdam. Mr. Stewart died suddenly recently.

Leon Errol is staging the new version of the "Midnight Frolic" shortly to be presented at the Danse de Follies. Gene Buck and Dave Stamper are writing the songs.

Fritz Williams succeeded George Parsons in "A Full House" at the Longacre Theater last week. Mr. Parsons will next appear in "Brother Masons."

Margaret Green has been engaged as leading woman for John Cort's production of "Come On, Charley."

Malcolm Fassett, Annie Esmond, and Eugene Revere are members of "The Missing Link" cast.

BOSTON

Cort Theatre Sold Under Mortgage—Mrs. Fiske in Town for "Movie"

BOSTON, Aug. 17 (Special).—Boston is not the Los Angeles of the East. That is, we don't often figure in the "movie" news. But we did last week, and through the assistance of no less a person than Mrs. Fiske. For her first appearance in the pictures since the "Tea" film, she is acting "Becky Sharp" for the Edison Company. Charles S. Williams, who wrote the scenario, and Director Eugene Nowland chose a house on Beacon Hill as the likeliest approximation to be found in America of the Russell Square of the novel, and there the exterior scenes were acted. Mr. Henry Hurd not only allowed the use of his houses at Nos. 2 and 4, but also acted the part of the coachman.

Mrs. Lyman Hale, directress of the Toy Theater, has announced that Lester Longman will be the producing manager at that house when it opens in September. The policy of producing as many new and unusual plays as possible will be continued, and one of the possibilities is a hitherto unacted play by Schiller. Mr. Longman has for some time conducted a stock company in Lynn, and this summer he occupied the Majestic with a "star-stuck" policy.

Max Habington, manager for Pavlova, is to be an impresario, and is to resuscitate the Boston Opera company. He has not only bought all the scenery, costumes, and properties of the defunct company, but he has made arrangements for the appearance of Felice Lyne, Zenaide, Gay, Baklanoff, and other first-rate singers. He has enlisted Joseph Urban, Rydard Ordynski, and Roberto Moranzoni, as well as Marie Rougetova, soprano, and Emil Kuper, conductor, from the Imperial Opera of Petrograd. All this in addition to the Pavlova Ballet. The company will tour the country, and will play in Boston four weeks, beginning probably in November.

The Shubert houses will open the new season, "Nobody Home," with Lawrence Grossmith and a strong cast, comes to the Wilbur Aug. 23, while at the Shubert on Aug. 27 "Exquisite" Opera company. He has not only bought all the scenery, costumes, and properties of the defunct company, but he has made arrangements for the appearance of Felice Lyne, Zenaide, Gay, Baklanoff, and other first-rate singers. He has enlisted Joseph Urban, Rydard Ordynski, and Roberto Moranzoni, as well as Marie Rougetova, soprano, and Emil Kuper, conductor, from the Imperial Opera of Petrograd. All this in addition to the Pavlova Ballet. The company will tour the country, and will play in Boston four weeks, beginning probably in November.

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FALL RIVER AND NEWPORT

FALL RIVER, MASS. (Special).—Lincoln Park Theater: The J. W. Gorman Comedy company offered last week "Hey There, New York," with Phil Ott and a good company to good business. Florence Ackley, well remembered by local theatergoers as the prima donna of Lincoln Park Opera company during the three years of its only short existence, made her reappearance and was given a splendid reception. Miss Ackley was secured by the park management as a special feature, owing to the many requests of patrons. During her engagement she was the guest of friends at Westport.

Bilou: Manager L. M. Boas presented week of Aug. 9-14 a good bill that met with approval from very large attendance. The Lester Trio, Brown and Newman, Demarest and Collette, Retter Brothers, and feature pictures.

Palace: With a good line of well selected photoplays, business at this popular house continues good.

Plaza: Special features in photo-dramas well selected. Attracted excellent attendance Aug. 9-14.

Savoy: Opened Aug. 4-7 with special pictures of Portugal to fair attendance. Regular season will open Aug. 16 with Keith vaudeville and pictures.

Newport, R. I. (Special).—Opera House: Good vaudeville and selected line of photoplays continue to draw large attendance. It is reported that road attractions will be seen at this theater during the coming season.

Colonial: Feature photoplays and refined vaudeville to excellent attendance.

Freebody Park: Manager C. E. Cook reports that the business at this summer theater is up to their usual average.

Manager J. Fred Miller, of the Opera House, is enjoying a vacation of two weeks. M. E. Ryan, who is spending the summer at Island Park, R. I., was injured Aug. 4 by being struck by a trolley car. Mr. Ryan was attended by physicians, who report that while no bones were broken, he was very badly bruised. Tom Kelley has signed to go with one of the "It Pays to Advertise" companies. Mrs. George N. Terwilliger, wife of the manager of the Lubin Motion Picture Company, located at Newport, R. I., for the summer, had a narrow escape from drowning while bathing at the Second Beach, being rescued just in time by several members of the company, who were enjoying a picnic at the beach. Warren Ashcroft, Newport, R. I., a manager of the Lubin company, was drowned while bathing at Newport, Aug. 8.

GOOD BUSINESS IN PORTLAND

PORTLAND, ME. (Special).—The Portland Theater is the marvel of all interested in the local theater business, for in this indifferent season it is hanging out the S. R. O. sign every week. Vaudeville and motion pictures are presented. Portland wants vaudeville.

Manager Nat Royster is giving a variety programme at Riverton by special request of the patrons. Weather has interfered a good deal with the summer garden theaters this year. The Empire Theater is still doing capacity business with motion pictures features. Of special interest to us was "The Flaming Sword" last week for the scene was Portland harbor. Adrien Bushnell, well known here as a character and talented leading woman, was a guest at the Congress Square Hotel last week.

AGNES ARMSTRONG.

SAN FRANCISCO

Mrs. Patrick Campbell in New Play, "Searchlights," Imported from England

SAN FRANCISCO (Special).—The war drama, "Searchlights," by Horace Aunsley Vachell, which ran a hundred nights in London, was given in America for the first time here last week, with Mrs. Patrick Campbell and her husband, Cornwallis West, in the leading parts. Mr. West is a British officer disabled in the present war, and retired from active service. He has something of a reputation in England for amateur acting, having appeared before the royal family.

The fashionable audience at the Columbia on the opening night received the play with only mild approval, although it applauded the work of Mrs. Campbell and her husband. The play is not likely to be any sensational success in this country. The plot tells of the reconciliation of husband and wife through mutual devotion to their country, and appreciation of the valor at the front of the wife's illegitimate son.

The Cort Theater is now in its third week to good business with Guy Bates Post in "Omar, the Tentmaker." At a matinee at this theater Aug. 19 a concert of the midsummer music of Bohemia was given by the Bohemia Club.

The Orpheum has another excellent bill, which includes Clark and Bergman, Ball and West, Mike Bernard, and Sidney Phillips. Three Stindell Brothers, the Gaudinids, Jackson and Wahl, and William Morris company.

The Empress has a very pleasing bill, including the Sacchetti Grand Opera company, Dr. Royal Raceford, known as the "Human Dynamo," York and King, the Apollo Trio, Mr. and Mrs. George McDonald, Brown and Baird, David Kaleikos, Baby Kathryn Marshall, aided by De Martini, Camden and De Witt Sisters, and two of the newest photo comedies.

The Pantages has a very inviting bill, including the Green Venus, Brown, Francis Young and Helen Masqu, the Four Hanlon Brothers, and many other good acts.

Miss Grassler and Miss Emerson, of the "Omar" company, sold tickets at the St. Francis Hotel for a navy ball that was given for charity.

The moving picture operators will give a benefit ball shortly, the proceeds to be given the sick and death benefit fund of the union.

Alfred Heria, the Metropolitan conductor, directed the final concert given at the Civic Center Auditorium Aug. 9. Madame Schumann-Heink gave the audience a great treat. It was announced that Fritz Kreisler would be here Oct. 3 and 10.

Podewski will play here Aug. 21. A. T. BARNETT.

CALGARY AND EDMONTON

CALGARY, ALTA. (Special).—Royal Gascoynes, a pair of English jugglers, and Will Armstrong and company in their sketch "The Baggage-man," were the best acts in this week's bill at the Grand Pantages. Other acts, Salt Lake City Girls in "Going Up," Archer and Carr, Lazar and Dale. Business good.

The La La Comedy company closed their engagement at the Lyric last week on account of poor business.

George Aylesworth's Princess Theater, showing motion pictures and popular vaudeville, is doing capacity business. The company includes W. G. Samson, producer, Gertrude Johnson, musical director; Roland Laboma, Virginia Rose, Patricia Walters, Roland Thorpe, Lew Lawson, George Shady, principals, and twelve brothers. Capacity has been the rule during the whole thirty weeks of their engagement. George Aylesworth closed this week for a month's visit to San Francisco, Chicago, and other points. He is lining up a circuit of theaters which will give ten weeks' work to each of the companies, principally girls shows, which he will start out from Calgary on his return.

The Allen did big business this week with Mary Pickford in "Little Pal" and the Regent had Clara Kimball Young in a picture to good business.

Mr. Drew is in town from New York looking after the Willard-Johnson pictures. They are to be shown at the Monarch, but have been held up on account of the censorship. I understand they have been banned in Manitoba and Saskatchewan, and expect they will have trouble in British Columbia.

Edmonton, ALTA. (Special).—Pantages had a strong bill this week and did fine business. "Little Miss U. S. A." the headline act, is the best musical farce that has come this way. It is well dressed, staged, and has pretty music and good comedy, with an excellent cast of principals and chorus. Other first-class acts—Kennedy and Burt, Will L. Kemp, and Gray and Wheeler.

The Biltmore is playing to big business every week. The Favorite Musical company, composed of John T. Fiddes, James Murphy and Ada Swayne, principals, and a chorus of ten, have made a hit.

GEORGE FORBES.

IOWA NEWS

IOWA FALLS, IA. (Special).—J. S. Cox, founder of The Opera House Reporter of Estherville, Ia., and a well-known scenic artist and architect, is dead after a prolonged illness. Death was due to cancer.

Many managers of this State go to Chicago the 12th to attend a three days' convention of the opera house managers of the Middle West, called for the purpose of promoting closer relations between house and road managers and producers. The meetings will be held in the Strollers' Club rooms.

The State Fair attraction at Des Moines this year will be "On Trial," which is booked for the Berchel for a week, opening the 3rd. The theater at Des Moines will be on the Columbia Burlesque wheel the coming season, and the first three nights of each week will be given over to burlesque. This will break the jump of the company from Chicago to Omaha.

The Strand Theater company has just been issued articles of incorporation by the State. The company is located at Cedar Rapids, and is incorporated with a capital of \$60,000, and authorized to do a general theater business.

Manager E. O. Ellsworth, who recently returned from the Pacific Coast, says that Miss Sarah Padden is proving a great favorite in vaudeville in that part of the country, scoring a hit in her playlet, "The Little Shepherd of Baranow."

W. B. Kearns has been announced as the new manager of the Armory Opera House at Webster City, to succeed Colonel N. F. Pratt, who has managed the house ever since it was built. Mr. Kearns is an experienced amusement man, and his friends predict a big success for the house under his management.

The Chase-Lister company will open its fall season Sept. 1, the first engagement being the fair dated at Alton, Ia. The company has been under contract since April 1.

FRANK E. FORBES.

Dramatic Editors!

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SPOKANE, WASH.

SPOKANE (Special).—Pending the unsettled conditions of Western vaudeville, both big and small time, Low's Theater will reopen next week as a picture playhouse, under the management of Eugene Levy, of Seattle, who has taken a temporary lease. It was reported here to-day, and will book feature film attractions. Mr. Levy closed the Grand and Melbourne theaters in Seattle. The Grand is a combination house, with pictures and vaudeville, while the Melbourne runs pictures exclusively. J. M. Brown, of Seattle, will probably represent Mr. Levy in the management of the local theater. "I am not in a position to say just what turn the vaudeville situation will take in Spokane," said George C. Blakeslee, manager of Low's, when it closed several weeks ago, and for years Sullivan and Cosgine manager at the Empress and Washington theaters. W. S. McCREA.

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He will probably represent Mr. Levy in the management of the local theater. "I am not in a position to say just what turn the vaudeville situation will take in Spokane," said George C. Blakeslee, manager of Low's, when it closed several weeks ago, and for years Sullivan and Cosgine manager at the Empress and Washington theaters. W. S. McCREA.



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Weber and Fields in the Varieties—Mme. Pauline Donald's Debut



Mlle. Maryon Vadie,
Heading a Pretty Little Dancing Specialty in the
Varieties.

"THE old boys are coming!" chuckled the man who sat just ahead of me in the *Palace* stage box. The electric sign had just flashed the coming of Joe Weber and Lew Fields, united once more as in the old days.

Weber and Fields Reunited

The audience, a typical first-night gathering even to "Diamond Jim" Brady, thundered its applause. I doubt if I ever heard more real, vigorous applause in a theater. There were reminiscent smiles everywhere, too. Then Fields strode out, with little stuffed-vest Weber trotting by his side. The old plaid suits, the queer derbys, and the huge *boutonnieres* had been reincarnated out of the past. Mike and Meyer—whose comedy used to come "from der heart out"—were back again.

The applause thundered on. Minutes passed before the "old boys" could start upon their series of reminiscences. Then Fields—in excess of affection—leaped at little Weber, poked him in the ribs, choked him and seemingly gouged a thumb into his eyes. "If I'm cruel to you it's only because I loof you, Mike," gasped Meyer.

Next Meyer tried to teach Mike how to play pool, and they did a clog dance just to show they hadn't forgotten the old days. "Let's go up to your house and have supper with me," in vain suggested little Mike. Finally came their efforts—in mysterious white make-up—to emulate some marble statuary. "The Dying Gladiator," in order to please a voluble Frenchman. You see, the Frenchman had smashed the real thing just as he was to sell it to an heiress and he needed a substitute in a hurry.

Mike and Meyer Again

Weber and Fields did nothing new. The laughter they received was reminiscent rather than spontaneously of the moment. The theater was filled with gray haired theatergoers who had long ago given Weber and Fields a place in their affections. Each line stirred a latent memory. In the response we felt something of the trend of thought. Our ideas have

passed the Weber-Fieldsian style of comedy. Not that we've passed either Weber and Fields themselves, but Mike and Meyer are of the slapstick variety past—the stuffed-vest period of stage history. They'll never really return.

Mme. Donald Sings

Madame Pauline Donald made such a pleasant impression on Monday that the applause she received actually held up the coming of Weber and Fields. That alone was a triumph!

Madame Donald's programme numbered the Jewel Song from "Faust," a song of childhood, Ellen Tuckfield's "Little Playmates," and the Habanera from "Carmen." "Coming Thro' the Rye" was the piquant encore. Madame Donald's voice is of agreeable tonal smoothness and under admirable control. She sang very well at her debut into the varieties.

Signor Bimboni accompanied Madame Donald.

Sascha Piatov and Marie Flynn brought a song and dance scene to the *Palace*. Out in front of an exterior drop, supposed to indicate a foreign clime, Miss Flynn, an American girl, meets Piatov, a young Russian. It's only a variation of the flirtation turn, because Miss Flynn and Mr. Piatov immediately lapse into song and dance.

When Personalities Fail to Fit

We recall Miss Flynn as a graceful little person in "When Dreams Come True." She's of the Ina Claire gray-and-pink style and—in the right sort of vehicle—should be decidedly charming. As yet she hasn't acquired the vaudeville grip in singing a song—the ability to fill the stage with her personality. The stage still yawns about her.

Piatov is a hardworking Russian dancer of the gymnastic type—and the two are as far apart as the poles. The only thing about the act that we can distinctly recall, four days after witnessing it, is a little dancing travesty modernization of "Faust," a sort of bland terpsichorean temptation, done in the red spotlight.

Houdini Mystifies Once More

We suspect that Houdini's unusual success, despite all his deftness, is largely due to the fact that he exactly fits the popular conception of mystifier. Even his measured foreign-like diction fits his character.

Houdini apparently swallowed needles and produced them from his mouth threaded. He escaped from seated sacks which were locked in trunks, in turn bound with rope. And he wriggled out of a punishment suit! The glimpses furnished by Houdini of strait-jackets and other means of confining criminals and insane present good demonstrations of the futile brutality of such medieval methods.

Nellie V. Nichols changed her repertoire a bit.

She's still doing her Nationality and Italian immigrant numbers. Miss Nichols added a brief recitation, with a comic climax—one of those bits that make you writhe in your chair—and she's acquired another stanza to "A Hundred Years From Now," with a line about "Billy Sunday'll be tending bar." That deserves elimination.

Mlle. Vadie's Dancing

Down at the *New Brighton Theater*, Mlle. Maryon Vadie, with six dancers, presented her pretty little lyric terpsichorean specialty, a bit revised and developed since the *Palace* showing. Mlle. Vadie achieved some attractive stage pictures. In fact, the dancer is such a pretty little person that you'd forgive her most anything—if necessary.

The Five Sullys presented their family affair, "The Information Bureau," the work of Charles Horwitz and a skit with its scene laid in a railway station.

"I'm the Bureau of Information," declares one of the characters.

"You look like a chiffonier," responds another.

They all dash in and out of doors and, between comic moments, songs are introduced.

It's all in the best style of the variety days when whole families worked together.

Ethel MacDonough's Song

Ethel MacDonough sings four songs, getting most out of the final number, which traces the changes in popular melodies from long ago to the present day. Another is Nan Halperin's Indian song. And still a third presents the Longacre Square conception of Tennessee with lines like these—

"Banjos ringing, darkies singing,
The roses round the door,
Make me love mother more."



NILA-DEVI.

Wm. N. Y.

Soon to Be Seen in Vaudeville in a Novel Dancing Offering.

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KEITH'S THEATERS BEGIN REOPENING FOR NEW VAUDEVILLE SEASON

Colonial Will Not Open Until Sept. 13—Schedule of Inaugural Dates for United Houses

The vaudeville season of 1915-16 will be launched in Greater New York on Aug. 30. That date will mark the reopening of the Bushwick and Prospect theaters of Brooklyn, while the Alhambra and Brooklyn Orpheum doors will open the following week. The Colonial will remain closed until the week of Sept. 13. The Royal will continue its present policy of "junior" vaudeville through the new season.

A schedule for the opening of the Keith theaters throughout the United States has been prepared, following:

Week of Aug. 16—Montreal, Baltimore.
Week of Aug. 23—Toledo, Toronto, Ottawa.

Week of Aug. 30—Bushwick and Prospect, Brooklyn; Youngstown, Lowell, Atlanta, Columbus, Grand Rapids.

Week of Sept. 6—Alhambra, New York; Orpheum, Brooklyn; Providence, Cleveland, Erie, Jacksonville, Rochester, Fort Wayne, Pittsburgh, Cincinnati, Indianapolis, Birmingham, Nashville (probable), Dayton (probable).

Week of Sept. 13—Colonial, New York.
Week of Sept. 20—Louisville.

The coming season will mark the first year of "big time" variety in Youngstown, O. On Aug. 30 the Hippodrome will open with Keith vaudeville, presenting a bill topped by Fritz Scheff. The Hippodrome will be managed by John R. Elliott, through whose efforts Youngstown is getting the Keith brand of vaudeville. Mr. Elliott was the promoter.

A number of changes have been outlined in the Keith staff of New York managers. Will Wood is leaving the Colonial to manage the Brooklyn Crescent, which opens Sept. 4 with stock. Al Darling, last season the Colonial's assistant manager, will succeed Mr. Wood as resident manager.

MORRIS GETS THEATER

Acquires Hammerstein Franchise and Secures Forty-fourth Street Theater

William Morris will take over the Forty-fourth Street Theater on Oct. 1. He will resume the former name, the Forty-fourth Street Music Hall, and will offer vaudeville and music hall features modeled, it is said, after the London halls. "Hands Up" will move to another Shubert theater.

Mr. Morris has acquired the Hammerstein franchise for the Times Square district, which will enable him to book United vaudeville and become the successor to the Hammerstein's Victoria. The Forty-fourth Street Theater was originally planned as a music hall but the experiment was dropped after a few months.

The change in policy of the Forty-fourth Street Theater was first intimated in THE MIRROR last week.

COMING HEADLINERS

WEEK OF AUG. 23.—New Brighton, Fannie Brice, Bessie Clayton and company, Frances Nordstrom, Henry Lewis; Henderson's, Elsie Snowden, Victor Morley and company, Van and Schenck; Rockaway, Lillian Shaw, Rigoletto Brothers.
WEEK OF AUG. 30.—Bushwick, Nat Wills, Courtney Sisters; Prospect, Odiva; New Brighton, Suzanne Rocamora, Leonard and Russell, Gilbert and Sullivan Revue; Henderson's, Dorothy Tore; Rockaway, Belle Blanche, Mlle. Vadie and ballet.

Mr. Darling has a host of friends who will wish him the best of success. He has been successfully managing the Alhambra during its Summer run of pictures.

Harry Bailey is returning to manage the Alhambra, succeeding Bert Young. Mr. Bailey was formerly manager of the Bronx and Colonial theaters and last season was connected with the Western Vaudeville Association in Chicago.

C. C. Egan continues to manage the Royal. The Brooklyn staff of managers remains unchanged, with Benedict Blatt at the Bushwick, William Mesaud at the Prospect, and Frank Girard at the Orpheum.

Dorothy Jardon will head the opening season's bill at the Bushwick on Aug. 30, while Valerie Bergere and company will headline the Prospect programme.

Only a few of the opening dates along the Orpheum circuit have been decided upon as yet. The houses in St. Paul and Minneapolis will open on Sept. 15, and the Salt Lake City Orpheum will inaugurate the season on Sept. 22. The Orpheum in Denver opens Aug. 30.

Nellie Revell will assume her duties as general press representative of the Orpheum circuit on Aug. 16.

Walter J. Kingsley, general press representative of the Keith interests, has been spending his vacation in Atlantic City. His column in THE MIRROR will be resumed shortly.

During Mr. Kingsley's absence the Palace press work has been very efficiently handled by his assistant, Miss Evelyn Bloom. Miss Bloom put over a record amount of special stuff about vaudeville's capture of Weber and Fields.

THE WHITE RATS' SCAMPER

The White Rats' Scamper at the Manhattan Opera House on Tuesday night of last week was a huge success, the gross receipts being estimated at about \$7,800. Almost all of this amount will be available for charity.

There was a dozen vaudeville bills rolled into one. George Botsford's Kiltie Minstrels found James J. Corbett and Charles J. Ross as interlocutors and Frank Fogarty, President of the Rats, James J. Morton and other prominent members as end men. Then there was a riotous comedy turn, "A Story of the Wild West," with Will Rogers and such well-known cowboys as Vernon Castle, Fred Stone, Frank Tinney, and Leo Carrillo taking part. Herman Lieb offered Joseph Medill Patterson's "Dope," with Dorothy Jardon, Louise Dresser, Taylor Granville, Frank Sheridan, and Lew Kelly in the "cast." Others to be observed were Grace La Rue, Cross and Josephine, Lydia Barry, Billy McDermott, Irene Franklin and Burton Green, Trilzie Friganza, Olive Briscoe, and, last but not least, "the Four Cohans" reunited. George, father, mother and sister Josephine (Mrs. Fred Niblo) were all there. Mr. Niblo "introduced" them.

MRS. LESLIE CARTER IN CHICAGO

CHICAGO (Special).—Mrs. Leslie Carter topped the Majestic bill last week in her tabloid of "Zaza," playing her second week at that house. Han Ping Chen's Pekin Mysteries were a bright feature of the programme; Thomas Egan, the Irish tenor, demonstrated a Celtic concert-hall repertoire; Walter Shannon and Marie Annis did a little skit, and Harry Hines appeared.

EVELYN NESBIT

—AND—

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By THOMAS J. GRAY

Direction EDWARD S. KELLER

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

LOEW GETS TWO MORE THEATERS

Marcus Loew announces that he has acquired two more Brooklyn theaters, the De Kalb and the Broadway. He will open the De Kalb with vaudeville next Monday and the Broadway with feature pictures on the following Saturday.

By the transaction Loew gives up the Shubert, where he has been playing vaudeville, to Lee Teller, owner of the Broadway. It will be known as Teller's Shubert and will play Klaw and Erlanger and Shubert productions, starting Sept. 4. Loew now has seven Brooklyn houses.

VAUDEVILLE SEES GLOBE FILM

Alfred W. McCann, the pure food expert of the New York Globe and the good ship Heroine, the Globe trawler, has been immortalized in film and the picture is a feature in the Loew and Proctor houses. C. A. Kracht, of the Globe theatrical and motion picture advertising department, is handling the film. As a booking man Mr. Kracht is breaking all his previous advertising records.

DEATH OF W. H. CLEMART

LONDON (Special).—W. H. Clemart (W. H. Cartmell), chairman of the Variety Artists' Association, died on Friday, July 23, at the age of forty-nine. Clemart, as a ventriloquist, made two tours of America over the Keith and Proctor time in 1900 and 1901.

VAUDEVILLE GOSSIP

Tom Waters' new vaudeville vehicle is to be called "The Turk and the Widow."

Junie McCree has just written two new numbers, "Now I'm a Widow Again" and "My Dream of Vaudeville," for Lydia Barry. Mr. McCree is also furnishing Mabel Russell, of Leonard and Russell, and James Hughes, formerly with James Cook, with new material.

Late this month Hal Crane will open on the Poll Time in "The Lash." Mr. Crane has been devoting the Summer to picture work.

Huey and Lee are planning an elaborate variety offering, in which they will be assisted by thirty supernumeraries.

Roy Sumner has been very ill at the Long Island Hospital. He will be unable to resume his stage work for at least a month.

Elsie Pilcer and Dudley Douglas tried out a two-act at the Fifth Avenue Theater late last week. Miss Pilcer is a sister of Harry Pilcer.

JAMES MADISON

WILL WRITE HIS VAUDEVILLE ACTS IN SAN FRANCISCO UNTIL SEPT. 20th. His address there is Flatiron Bldg., Sutter and Market Sts. (Room 504)

Joe Weber and Lew Fields are said to be receiving \$3,000 a week for their vaudeville season.

Franklyn Ardell is leaving vaudeville to appear in "Stolen Orders."

Little Maryon Vadie, the dancer, has been on the stage but eleven months and during all that time she has been a vaudeville headliner. Something of a record for a young woman in her teens! Mlle. Vadie is devoting every spare moment of her vaudeville tour to studying toe dancing.

Houdini would be at the Palace this week for a third week if he could have avoided a previous Henderson Music Hall contract. The "handcuff king" couldn't get a release from the contract, so he's playing at the beach. It's the first time Houdini ever encountered anything he couldn't get out of.

Ernest Ball and Maude Lambert were at Proctor's Fifth Avenue Theater early this week in single acts.

The Irving Cooper Agency is to produce a revue in which Clarice Vance will be featured.

Joan Sawyer arrived in San Francisco, Cal., by automobile on Thursday. She opened her vaudeville season at the Orpheum on Sunday.

A party of players journeyed to Port Jervis last Friday to play a benefit for Jimmie Barry and the Dingman's Ferry Country Club. Wellington Cross and Lola Josephine, the Gladiators, Ryan and Tierney, Mr. and Mrs. Carlyle Moore, Oia Gyzl, Edwina Barry, Grace La Rue, Mr. and Mrs. Jimmie Barry, and the Four Danubies made the trip. Mr. Cross and Miss Josephine have started rehearsals with "Town Topics."

A. Alphonse, who played the King's English in "A Poor Little Rich Girl," is going into vaudeville with Grace Lambert, last seen in "The Girl Behind the Counter." They will offer a sketch, "Home from the Philippines."

Caroline White, booked by Harry Weber, opens an Orpheum tour on Oct. 4.

Dorothy Jardon's tour is under Harry Weber's direction. She opens at the Brooklyn Bushwick on Aug. 30.

HOUDINI

Wishes to express his appreciation of courtesies extended by the management of

KEITH'S PALACE, NEW YORK

during the engagement for two weeks, extended from the original week booked. Houdini regrets he could not accept the kind offer of the Palace management to remain there for the third consecutive week, owing to inability to secure a release for the present week.

ALEX. CARR TO HAVE WOOLF PLAYLET; NEWS OF THE NEW SEASON

Louise Dresser and Jack Gardner in Two-Act—Elsa Ryan to Appear in Sketch



MISS GERTRUDE HOFFMANN.
Offering the Vaudeville "Sumurun" at the New Brighton Theater This Week.

Edgar Allan Woolf is writing a playlet for Alexander Carr. "April" has been selected as the title.

Louise Dresser and Jack Gardner are appearing together in the varieties for a season of five weeks, after which Miss Dresser appears in "Potash and Perlmutter" and Mr. Gardner in a new act. Miss Dresser and Mr. Gardner opened in Chicago on Monday under Harry Weber's direction.

Elsa Ryan will soon be seen in vaudeville in a sketch. No vehicle has yet been selected, since her representative, M. S. Bentham, is still looking for a satisfactory playlet.

Gertie Vanderbilt and George Moore are to again do a two-act as soon as "The Girl in Red" in which Miss Vanderbilt is now appearing, closes.

Belle Baker brings her new songs to the Palace on Monday.

Laura Burt is to appear in a new sketch by Edgar Allan Woolf.

Fannie Brice will bring her new act, with special songs by Blanche Merrill, to the Palace on Sept. 6. Max Hart is directing Miss Brice's tour.

"Cranberries," the new sketch by Everett Ruskey, author of "The Meanest Man in the World," opened at Keith's in Philadelphia on Aug. 2 and received an immediate routing for the East. Max Hart is booking the sketch.

A message to THE MIRROR from the Misses Campbell indicates that the sisters are having a delightful tour of the Pacific Coast. They have their mother with them on their trip.

Blanche Walsh opened her vaudeville season at the Chicago Majestic on Monday.

Miss Walsh, under the direction of Alf. T. Wilton, will again present the war sketch, "The Spoils of War," supported by a cast of eight. Louis Nethersole and Arthur Houghton are the producers.

Minnie Allen, the comedienne, now on the United time, has an imitation of Sarah Bernhardt which, we are told, should attract unusual attention during the new season, owing to the Divine Sarah's farewell tour. Miss Allen was educated at the Convent of St. Ann in Montreal and speaks French as well as she does English. Indeed, she took honors as a pupil for reciting a poem by Rostand.

The imitation is said to be unusual in its detail and feeling.

Vernon Castle isn't going to have anything on Houdini. The "handcuff king" declares he wants to become a naval aviator.

Following the completion of her vaudeville contracts in April, Fritz Scheff will sing under the Redpath direction at the North Shore Festival in Chicago, at the Cincinnati Festival and at a series of municipal music carnivals in the Middle West. It will be Miss Scheff's first appearance in concert work.

An invitation dress rehearsal of the vaudeville "Sumurun" was given at the New Brighton Theater last Friday morning by Gertrude Hoffmann. The production is at the New Brighton this week and, owing to its unusual length, the remainder of the bill numbers but five acts: Vaughn Comfort and John King, Will Oakland and company, Edwin George, Grace Fisher, and Gray and Peters.

Al. and Nan Delmont, comedy musicians, are in the East after a successful Middle Western tour.

Jack Allman and Sam Doty opened in their new two-act at the Orpheum in San Francisco on Sunday. They are routed for a tour of the Orpheum time by Max Hart.

J. Louis Ungerer, who retired six years ago to devote himself to motion pictures, will return to the stage in a dramatic sketch, "The Blood Yoke," supported by Lillian Davenport. Mr. Ungerer will appear in the role of Manatoba, an Indian. Mr. Ungerer was featured in Stair and Havlin's "Runco in Arizona."

Stella Mayhew and Billie Taylor are booked up to and including Sept. 13, after which they join the new Winter Garden production.

Madame Bertha Kalich opens in the Orpheum Circuit on Sept. 27.

William Smythe, the vaudeville player who was ordered by the Supreme Court recently to deliver his five-year-old daughter Kathleen to his wife, known on the stage as Marie Hartman, is believed to have sailed for Europe with the child. Smythe, according to reports, is alleged to have been accompanied by his vaudeville partner, Toby Claude, who was named as co-respondent in a divorce action brought by Mrs. Smythe.

Mrs. Marie Nevins Smythe began an action in Supreme Court last Friday to recover \$100,000 damages for alleged alienation of her husband's affections. Mrs. Smythe sets forth in the action a charge that Toby Claude has encouraged William Smythe to stay away from home.

Prominent in the vaudeville season's new offerings will be the novelty dancing specialty of Nila Devi, a young Parisienne danseuse.

Agnes Scott and Harry Keane

in "THE FINAL DECREE" By Agnes Scott
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

JOHN CUTTY

One of the Famous
Six Musical Cuttys

Direction Harry Weber

HARRY BERESFORD

NOW IN VAUDEVILLE

MARY SHAW

IN VAUDEVILLE

Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist

Direction ALF. T. WILTON

Gilda Varesi

In VAUDEVILLE

LEAD with WAR BRIDES

SOPHIE AND HARVEY EVERETT

"ADAM AND EVE UP-TO-DATE"

DIRECTION

ARTHUR KLEIN

CECILIA WRIGHT

Direction United Booking Offices

CLAIRE ROCHESTER

Headlining in Vaudeville

MAUDE LEONE

IN VAUDEVILLE

Presenting the Dramatic Playlet
Written for her
INSIDE STUFF by Willard Mack

Management
Alexander Pantages

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What the Atlantic City "Daily Press" Said in Its Issue of July 27, 1915, About BERT FITZGIBBON

**"Now Trying
to Break
Out of Ten
Split Weeks"
Apologies to HOUDINI**

Bert Fitzgibbon is a Keith Hit

Bert Fitzgibbon, the nonsensical comedian, is the bright spot of the bill at Keith's Theatre this week. Fitzgibbon has a style that is totally unlike any other comedian on the stage, and his latest original fooling is about the most humorous in which he has ever indulged. Fitzgibbon has no voice, no particular style of comedy—he is just naturally funny and his reception at the matinee yesterday afternoon before, during and after his act was of the solid sort, which spells success. His ludicrous method of singing is not the least part of his "out" comedy work. This really clever comedian is a master wit and one of the most pleasing entertainers who has been seen at Keith's. He is surely entitled to the headline position on the bill. Fitzgibbon, however, hardly needs his "song plugger of Bom Bom Bay" to establish his success.

**Booked Solid
Until May
1916
Thanks to
Frank Evans**

VAUDEVILLE DATES

The current week is understood where no date is given. Dates ahead must be received by Friday for the next issue.

ABBOT and White, Lyric, Richmond, 23-25; Colonial, Norfolk, 26-28.
ADONIS and Dog, Keith's, Phila., 23-28.
AERIAL Buds, Bushwick, B'klyn, 30-Sept. 4.
AHERN, Charles, Co., Palace, N.Y.C.
ALLEN, Minnie, Orph., Montreal, 30-Sept. 4.
AMERICAN Dancers, Six, New Brighton, Brighton Beach, N.Y., 30-Sept. 4.
AMETA, Palace, N.Y.C.; Keith's, Phila., 23-28; Maryland, Balto., 30-Sept. 4.
ANTWERP Girls, Four, Maryland, Balto., 30-Sept. 4.
"AURORA of Light", Orph., St. Paul, Orph., Minneapolis, 22-28.
AVON Comedy Four, Henderson's, Coney Island, N.Y., 23-28.
BAKER, Belle, Keith's, Boston, 30-Sept. 4.
BALL and West, Orph., Oakland, 22-28.
BEESON, Mimi, Orph., Minneapolis, Orph., St. Paul, 22-28.
BELL, Family, Keith's, Boston, Orph., Montreal, 30-Sept. 4.
BENDIX Players, Keith's, Wash., 30-Sept. 4.
BENT, Francis P., Keith's, Wash., 23-28.
BENTON, Fremont, Co., Keith's, Wash.
BERNARD and Phillips, Orph., Frisco, Orph., Oakland, 22-28.
BERRA, Mabel, Temple, Detroit, 30-Sept. 4.
BEYER, Ben, Co., Maj., Chgo., 22-28.
BIG City Four, Orph., Montreal, 30-Sept. 4.
BINNS and Burt, Keith's, Boston, 23-28; Prospect, B'klyn, 30-Sept. 4.
BLANCHER, Belle, Morrison's, Rockaway, N.Y., 30-Sept. 4.
BONITA and Hears, Shea's, Toronto.
BRENN, Harry, Morrison's, Rockaway, N.Y., 23-28.
BRIE, Eugene, Morrison's, Rockaway, N.Y., New Brighton, Brighton Beach, 23-28.
BRONTE and Aldwell, New Brighton, Brighton Beach, N.Y., 23-28; Keith's, Phila., 30-Sept. 4.
BROOKS and Bowen, Orph., St. Paul, 22-28.
BROWN and McCormack, Orph., St. Paul, Orph., Minneapolis, 22-28.
BROWNING, Bessie, Orph., Minneapolis, 22-28.
BUTLER Brothers, Keith's, Phila., Maryland, Balto., 23-28.
BURNHAM and Irwin, Keith's, Wash., Temple, Detroit, 30-Sept. 4.
BYALL and Early, Keith's, Wash., 30-Sept. 4.
CAMERON and Gaylord, Maj., Milwaukee, Maj., Chgo., 22-28.
CAMPBELL, Misses, Orph., Los Angeles.
CARLISLE and Rorer, Orph., Frisco, 15-28.
CARSON Brothers, Ramona Park, Grand Rapids.
CARTER, Mrs. Leslie, Maj., Milwaukee.
CARTMELL and Harrie, Sommer Park, Montreal; Dominion, Ottawa, 23-28; Shea's, Buffalo, 30-Sept. 4.
CASTILLANA, New Brighton, Brighton Beach, N.Y., 23-28.
CECILE Trio, Bushwick, B'klyn, 30-Sept. 4.
CHIP and Marble, Morrison's, Rockaway, N.Y., 23-28.
CIVIC, Forrest Park, St. Louis, 22-28.
CLAUDINE and Searlet, Maj., Milwaukee, 22-28.
CLAYTON, Bessie, Morrison's, Rockaway, N.Y.; New Brighton, Brighton Beach, 23-28.
COLLINS and Hart, Sommer Park, Montreal; Dominion

Ottawa, 23-28; Shea's, Buffalo, 30-Sept. 4.
COMFORT and King, New Brighton, Brighton Beach, N.Y., 30-Sept. 4.
CONROY and Le Maire, Maryland, Balto., 23-28.
COOPER and Smith, Henderson's, Coney Island, N.Y., 30-Sept. 4.
CORRADINI'S Animals, Sommer Park, Montreal.
COURTNEY SISTERS, Bushwick, B'klyn, 30-Sept. 4.
CRANBERRIES, Orph., Montreal, 23-28; Dominion, Ottawa, 30-Sept. 4.
CRIGHTONS, The, Keith's, Boston.
CUNNINGHAM, Cecil, Sommer Park, Montreal.
DAMOND, Eugene, Orph., St. Paul, 22-28.
DANCERS, Military Six, Temple, Detroit.
DANUBES, Four, Keith's, Wash., 23-28.
DARE Brothers, Keith's, Phila.
DAVIS, Edwards, Co., Palace, N.Y.C.
DAWSON, Lanagan and Covert, Shea's, Toronto; Temple, Detroit, 23-28.
DE LORAS, John, Co., Sommer Park, Montreal, 30-Sept. 4.
DE PACE Opera Co., Forrest Park, St. Louis.
DE SCHELLE, Dorothy, Co., Hipp., Cleveland, 30-Sept. 4.
DIAMOND and Grant, Ramona Park, Grand Rapids.
DINHART, Allan, Co., Orph., Los Angeles, 15-28.
DOCKSTADER, Lew, Orph., Minneapolis, 22-28.
DOOLEY and Hugel, Orph., Salt Lake City, 22-28.
DOOLEY and Sales, Henderson's, Coney Island, N.Y.; Bushwick, B'klyn, 30-Sept. 4.
DOYLE and Dixon, Shea's, Buffalo; Shea's, Toronto, 23-28; Temple, Detroit, 30-Sept. 4.
DUNBAR'S Bell Ringer, Ramona Park, Grand Rapids, 30-Sept. 4.
EDWARDS'S, Gus, Song Review, Orph., Los Angeles, 15-28.
EGAN, Thomas, Orph., Frisco, 22-28.
ELLEN, Mary, Keith's, Boston, 23-28.
EL LIES, Melville, Keith's, Wash.
EL RAY Sisters, Keith's, Wash.
EMERSON and Baldwin, Keith's, Wash., 23-28; Bushwick, B'klyn, 30-Sept. 4.
EVANS, Charles, Co., Maj., Chgo., 22-28.
EVEREST'S M'keys, Ramona Park, Grand Rapids, 30-Sept. 4.
FARBER Girls, Keith's, Phila.
"FASHION SHOP", Henderson's, Coney Island, N.Y., 23-28.
FENTON, Marie, Maryland, Balto., 23-28.
FISHER and Green, Keith's, Phila.; New Brighton, Brighton Beach, N.Y., 23-28; Morrison's, Rockaway, 30-Sept. 4.
FISHER, Grace, Co., New Brighton, Brighton Beach, N.Y.; Keith's, Phila., 23-28; Maryland, Balto., 30-Sept. 4.
FOSTER and Doe, Dominion, Ottawa, Can., 23-28.
FOX and Dolly, Palace, N.Y.C.
FRANK, Raggett and Frear, Henderson's, Coney Island, N.Y., 30-Sept. 4.
FREMONT, Benton, Co., Keith's, Boston, 30-Sept. 4.
GALLAGHER and Martin, Maryland, Balto.
GALLETT'S Monks, Maj., Milwaukee, Maj., Chgo., 22-28.
GARDENSMITHS, Orph., Frisco, Orph., Oakland, 22-28.
GEORGE Edwin, New Brighton, Brighton Beach, N.Y.

GEORGE, P., Shea's, Buffalo, 23-28; Shea's, Toronto, 30-Sept. 4.
GILBERT and Sullivan Review, New Brighton, Brighton Beach, N.Y., 30-Sept. 4.
GLOUSE, Augusta, Keith's, Boston, 23-28.
GOLDEN, Claude, Keith's, Boston, 23-28.
GORDON, Eleanor, Co.; Bushwick, B'klyn, 30-Sept. 4.
GORDON, John R., Orph., Montreal, 23-28.
GORDON, Kitty, Co., Maj., Chgo., 22-28.
GRACE and Berks, Henderson's, Coney Island, N.Y., 23-28.
GRAY and Peters, New Brighton, Brighton Beach, N.Y.
HALPERIN, Nan, Orph., Los Angeles, 15-28.
HANLON, Bert, Forrest Park, St. Louis.
HARRIS and Manron, Ramona Park, Grand Rapids.
HEATHER, Josie, Co., Maryland, Balto.
HENNING'S, Marie, Forrest Park, St. Louis, 22-28.
HERBS and Preston, Keith's, Boston.
HICKEY, Three Brothers, Henderson's, Coney Island, N.Y., 23-28.
HOGKINS, Gene, Co., Keith's, Boston.
HOFFMAN, Gertrude, in "Sumurun", New Brighton, Brighton Beach, N.Y.
HOLMES and Buchanan, Lyric, Richmond, 30-Sept. 1; Colonial, Norfolk, 23-28.
HOOPER and Cook, Maj., Milwaukee.
HORLICH Family, Dominion, Ottawa, Can., 23-28; Shea's, Toronto, 30-Sept. 4.
HOUDINI, Henderson's, Coney Island, N.Y.
HOWARD and McCane, Keith's, Phila.
HOWARD Brothers, Sommer Park, Montreal.
HOWARD'S Family, Maj., Milwaukee, 22-28.
HOWELL, George, Co., Maryland, Balto., 30-Sept. 4.
HUSSEY and Boyle, Orph., Montreal, 23-28.
HYMACK, Orph., Los Angeles, 22-28.
INNESS and Ryan, Pantages, Victoria, B. C.; Pantages, Tacoma, Wash., 23-28; Pantages, Portland, 30-Sept. 4.
JACKSON and Mae, Dominion, Ottawa, Can., 23-28.
JACKSON and Wahl, Orph., Oakland, Orph., Los Angeles, 22-28.
JACKSON, Joe, Keith's, Phila.; Keith's, Wash., 23-28; Keith's, Boston, 30-Sept. 4.
JANSLEYS, Four, Shea's, Buffalo, 23-28.
JOHNSONS, Musical, Temple, Detroit.
JORDAN Girls, Maryland, Balto.
KEANE, Robert, Emmett, Keith's, Phila.
KERVILLE Family, Temple, Detroit, 20-Sept. 5.
KEYSTONE Trio, Henderson's, Coney Island, N.Y.
KING and Brooks, Keith's, Phila., 30-Sept. 4.
KINGSTON and Elmer, Orph., Frisco, 15-28.
KLANK and Bernie, Henderson's, Coney Island, N.Y., 30-Sept. 4.
KNAPP and Cornelia, Colonial, Norfolk, 23-25; Lyric, Richmond, 26-28.
KOKIN, Mignonette, Maj., Milwaukee, Maj., Chgo., 22-28.
KOLB and Harland, Shea's, Toronto, 23-28; Keith's, Boston, 30-Sept. 4.
KRAMER and Morton, Maj., Milwaukee.
KREMA Brothers, Forrest Park, St. Louis.

GEORGE F. HARRIS WITH A MILE A MINUTE

Management HOWARD THURSTON

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By EDGAR ALLAN WOOD

William Burr and Daphne Hope

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"A LADY, A LOVER AND A LAMP"
Direction Jemie Jacobs



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MADAME PAULINE DONALDA

» PRIMA DONNA «

Late with Covent Garden Opera, London; Opera Comique, Paris; Theatre de la Monnaie, Brussels, and Manhattan Opera House, New York

MADE A MOST SUCCESSFUL DEBUT IN VAUDEVILLE LAST WEEK

—AT—

B. F. Keith's Palace Theatre, New York

LA FRANCE and Bruce: Keith's, Wash., 23-28.

LE HORN and Dupreese: Henderson's, Coney Island, N. Y., 23-28.

LEONARD and Russell: New Brighton, Brighton Beach, N. Y., 30-Sept. 4.

LEONARD, Eddie: Henderson's, Coney Island, N. Y., 30-Sept. 4.

LEONE, Maude: Pantages, Victoria, B. C., 23-28.

LEWIS and McCarthy: Forrest Park, St. Louis, 22-28.

LEWIS, Tom, Co.: Keith's, Phila., 23-28.

LIGHTNER and Alexander: Maryland, Balto., 30-Sept. 4.

LIGHTNER and Jordan: Ramona Park, Grand Rapids, 23-28.

LIBBY and Barton: Forrest Park, St. Louis, 22-28.

LONG, Gertrude, Co.: For-aythe's, Atlanta, 30-Sept. 4.

LOVE and Wilbur: Keith's, Phila., 30-Sept. 4.

LOYAL'S, Alfred, Dogs: Keith's, Phila., 30-Sept. 4.

LYONS and Yosco: Morrison's, Rockaway, N. Y., 30-Sept. 4.

MAGLEYS, The: Alhambra, London, England, July 10-11.

MALLIA and Bart Co.: Maryland, Balto., 23-28.

MARIE, Dainty: Maj., Milwaukee, 22-28.

MARTINETTI and Sylvester: Henderson's, Coney Island, N. Y., 30-Sept. 4.

MAX'S Circus: New Brighton, Brighton Beach, N. Y., 23-28.

MAYHEW, Stella: Keith's, Phila., 30-Sept. 4.

MAYOS, Flying: Temple, Detroit, 30-Sept. 4.

MCCORMICK and Wallace: Shea's, Toronto, 23-28.

MCDONOUGH, Ethel: Keith's, Phila., 30-Sept. 4.

McKAY and Ardine: Keith's, Boston, 23-28.

McKAY, Winsor: Keith's, Boston, 23-28.

MELROSE, Bert: Orph., Los Angeles, 23-28.

MEYAKOS, The: Keith's, Phila., 23-28.

MILLER and Mack: Keith's, Boston, 23-28.

MILLERSHIP, Florrie: Shea's, Buffalo, 30-Sept. 4.

MONROE and Mack: Schermer Park, Montreal, 23-28.

MONTGOMERY, Keith's, Boston, 30-Sept. 4.

MONROE, Chauncey, Co.: Keith's, Phila., 30-Sept. 4.

MOORE, Harry: Keith's, Phila., 30-Sept. 4.

MORGAN Dancers: Orph., Salt Lake City, 22-28.

MORLEY, Victor, Co.: Henderson's, Coney Island, N. Y., 30-Sept. 4.

MORRIS, William, Co.: Orph., Oakland, 22-28.

MORTON and Moore: Orph., St. Paul, 22-28.

MORTON, Sam and Kitty: Henderson's, Coney Island, N. Y., 30-Sept. 4.

MYSTERIA, Keith's, Wash., 23-28.

NASH, Julia, Co.: Shea's, Toronto, 23-28.

NELUSCO and Hurley: Henderson's, Coney Island, N. Y., 23-28.

NICK'S Skating Girls: Shea's, Toronto, 23-28.

NOICHROSS and Holdsworth: Orph., St. Paul, 23-28.

NORDSTROM, Frances, Co.: New Brighton, Brighton Beach, N. Y., 23-28.

NORTH, Madge: Keith's, Wash., 30-Sept. 4.

NORTON and Lee: Orph., Salt Lake City, 22-28.

NUGENT, J. C., Co.: Orph., Frisco, 22-28.

OAKLAND, Will, Co.: New Brighton, Brighton Beach, N. Y., 30-Sept. 4.

ODIVA and Seale: Keith's, Wash., Prospect, B'klyn, 30-Sept. 4.

OLCOTT, Charles: Keith's, Phila., 23-28.

OLIVER and Opp: Keith's, Wash., 23-28.

PADDEN, Sarah: Orph., Des Moines, 22-28.

PALEFREY, Hall and Brown: Temple, Detroit, 23-28.

PALEFREY, Baby: Keith's, Shea's, Buffalo, 30-Sept. 4.

PATRICOLA and Myers: Henderson's, Coney Island, N. Y., 30-Sept. 4.

PEKIN Mysteries: Orph., Frisco, 22-28.

PENDLETON, Marie: Temple, Hamilton, Can., 23-28.

PHILLIPS, Mr. and Mrs. Norman: Dominion, Ottawa, 23-28.

PIPER, Orph., Montreal, 30-Sept. 4.

PILGER and Douglass: Orph., Montreal, 23-28.

PIPEFAX and Paolo: Orph., Minneapolis, 22-28.

PRIMROSE, Four: Ramona Park, Grand Rapids, 23-28.

PRIMROSE Minstrels: Pantages, Salt Lake City, 23-28.

QUINN and Mitchell: Keith's, Phila., 30-Sept. 4.

READINGS, Four: Shea's, Buffalo, 30-Sept. 4.

REX, Comedy Circus: Orph., Frisco, 22-28.

RIGOLETTO Brothers: Morrison's, Rockaway, N. Y., 30-Sept. 4.

RING, Julia, Co.: Maryland, Balto., 23-28.

ROBERTA and Verara: Keith's, Boston, 30-Sept. 4.

ROBERTS, Little Lord: Morrison's, Rockaway, N. Y., 30-Sept. 4.

ROCAMORA, Suzanne: New Brighton, Brighton Beach, N. Y., 30-Sept. 4.

ROONEY and Bent: Orph., Minneapolis, 22-28.

ROY, Ruth: Palace, N.Y.C., 22-28.

RUDOLF, Henry: Maj., Milwaukee, 22-28.

RUTLAND and Clifton: Ramona Park, Grand Rapids, 23-28.

SAM, Long Tack: Orph., Minneapolis, 22-28.

SAUS, Pearl and Irene: Keith's, Phila., 23-28.

SAWYER, Joan: Orph., Frisco, 15-28.

SCHIFF, Fritz: Shea's, Buffalo, 23-28.

SCHMETTANS, The: New Brighton, Brighton Beach, N. Y., 23-28.

SCOTCH Lads and Lassies: Keith's, Lowell, Mass., 30-Sept. 4.

SILANON and Anolis: Orph., Minneapolis, 22-28.

SHAW, Lillian: Morrison's, Rockaway, N. Y., 23-28.

SHOWALTER, Edna: Keith's, Boston, 23-28.

SIMMS, Willard, Co.: Keith's, Boston, 23-28.

SICKERS, Four: Colonial, Norfolk, 23-28.

SMITH, Sue: Keith's, Wash., 30-Sept. 4.

SNOWDEN, Edna: Henderson's, Coney Island, N. Y., 30-Sept. 4.

SOCIETY Buds: Orph., Frisco, 22-28.

STANLEY, Aileen: Colonial, Norfolk, 23-28.

STANLEY, Stan, Trio: Maryland, Balto., 30-Sept. 4.

STEDMAN, Al and F.: Morrison's, Rockaway, N. Y., 30-Sept. 4.

STELLA, Tracy and Stone: Orph., Minneapolis, 22-28.

STEINDEL Brothers: Orph., Oakland, 22-28.

SULLY Family: Keith's, Boston, 30-Sept. 4.

SUTER, Ann: Keith's, Wash., 23-28.

"TANGO SHOES": Maj., Milwaukee, 22-28.

TEEDY, James: Orph., Oakland, 23-28.

"TELEPHONE TANGLE": Orph., St. Paul, 30-Sept. 4.

THURBER and Madison: Temple, Detroit, 23-28.

TONEY and Norman: Shea's, Buffalo, 22-28.

TOWER and Barrell: Prospect, B'klyn, 30-Sept. 4.

TOYE, Dorothy: Henderson's, Coney Island, N. Y., 30-Sept. 4.

TRACY, Stella, Co.: Orph., St. Paul, 22-28.

TUCKER, Sophie: Temple, Detroit, 23-28.

VADIE, Mlle., and Girls: Morrison's, Rockaway, N. Y., 30-Sept. 4.

VAGRANTS, Three: Orph., Montreal, 23-28.

VALENTINE and Bell: Hipp., Cleveland, 30-Sept. 4.

VAN and Schenck: Palace, N.Y.C., Henderson's, Coney Island, 23-28.

VETERANS, The: Temple, Detroit, 23-28.

VOLINSKY, Orph., Frisco, 22-28.

VOLUNTEERS, The: Orph., Los Angeles, 15-28.

WALSH, Blanche: Maj., Milwaukee, 22-28.

WARD, Bell and Ward: Temple, Detroit, 23-28.

WATSON Sisters: Keith's, Boston, 30-Sept. 4.

WERER, Joe and Lew Fields: Hipp., Cleveland, 30-Sept. 4.

WELCH, Ben: Henderson's, Coney Island, N. Y., 30-Sept. 4.

WHARRY-Lewis, Quartette: Colonial, Norfolk, 23-28.

WILLARD, Mel, Chas., 22-28.

WILLS, Mat: Keith's, Boston, 23-28.

WILSON and La Noir: Maj., Milwaukee, 22-28.

WILSON, Doris, Co.: Forrest Park, St. Louis, 23-28.

WILSON, Jack: Maj., Chgo., 23-28.

WORLD, Britt: Orph., Salt Lake City, 22-28.

A M E T A

PARISIENNE MIRROR CLASSIC DANCER

HAZELL COX

IN VAUDEVILLE

Direction ALF. T. WILTON

JOSE COLLINS

NOW IN VAUDEVILLE

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"AT HOME"

H. BART McHUGH Presents

DOOLEY and RUGEL

MUSICAL COMEDY STARS

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

THE NEW AND THE OLD

THE clash between the new and the old in picture-producing methods is one of the most interesting features of the art at present to the faithful follower of the screen. Even the laymen are awakening to a realization of the fact that there are distinct schools of producers, and that the same story, the same players, and even similar settings will make two entirely different pictures if staged by producers representing the extremes of the two schools.

The old type is seen in the producer who still disdains to use the close-up, to whom the flashback is a dangerous novelty, and in whose hands the camera is an immovable object. This director delights in "photographing his sets," he seeks every nook and corner of the set

achieving of the desired impression, the unnecessary is eliminated entirely. At times, as in the onrushing scenes at the close of "The Birth of a Nation," he is content with flashes that are really but "suggestions," for he realizes that, with the proper foundation built, the mind and imagination of the spectator is always keeping pace with him and leaning a step further. He strives to doubly insure himself against the danger of wearying his spectator by seeking always for new and more delightful angles at which to place his camera.

There are exponents of both schools who may be labelled "successful producers," but it must be admitted that the taste of the times is for the newer art, and that one may notice an increasing tendency on the part of the old

REALISM ON THE SCREEN

GEORGE K. SPOOR, president of the Essanay Company, does not often succumb to the wiles of an interviewer. A MIRROR representative had been fortunate in securing a few minutes of the picture magnate's time last week as he was preparing to leave for the Chicago studios after a short business stay in New York. For a time the interviewer thought that his quest was in vain, for Mr. SPOOR did not seem at all anxious to provide material for the printed page. Then, as Mr. SPOOR was telling of the new Essanay plan of sending companies of players to the exact locations demanded by the stories, one company spent the Winter in Tennessee, another is now on the Atlantic Coast, and others have gone to delightful spots in Michigan and Indiana, he was asked, "You

thought she had scored a point for the realistic school.

"Not when there's nothing going by," was the apt reply.

"In motion pictures there must be something going by. Photoplays that treat of the deadly wastes will get small patronage. The photoplay more than anything else must have the punch, the real human interest element that appeals irresistibly to the hearts of all.

"Essanay's idea of realism is to picture the thing as it is in life. This applies both to scenic effects and action. The scene must correspond to nature and the action must be logical. Every action must have a motive and follow as the direct consequence of that motive. Things must happen as they easily might happen in real life, not



FLASHES FROM THE SCREEN DURING THE DRAMATIC AND SPECTACULAR "BATTLE CRY OF PEACE," VITAGRAPH'S BIG PRODUCTION.

An Alien Army Landing in New York.

The Innocent Victims—James Morrison, Mary Maurice, Charles "Peace at Any Price."—Here, the Price, the Capital in Ruins.

—the players seem of only minor importance. Many feet of film are lost while the players walk from the extreme rear of the set to the foreground, there to act a brief scene, after which they stride clear to the back again before the scene is cut. The close-up is denied us, and with it the finer, more intimate phases of the player's art. The action drags, while the players "step to the footlights," the most elaborate of scenes becomes monotonous because the camera is a fixed object and gives us only the one view of a set through four or more reels. Even on exteriors directors of the older type seem fearful of moving their camera so as to give us varying views of a location that is used many times.

The "newer school" at its best is GRIFFITH. It is the director of daring, the producer gifted with the artist's imagination. Or, perhaps, his "imagination" might better be expressed as "the ability to sense the feelings of the spectator." He uses the close-up because he feels that at certain points in the story the spectator is craving for a closer view of the principals in the tragedy or comedy being unfolded on the screen. He handles his scenes so that every bit of action counts towards the

school producer to seek a compromise. Our own preference is for the art of the moment, that which is furthest away from the stage, and which makes use of every device of the motion picture. How often have we said at the close of an otherwise good picture, "What a crime to have such a wonderful actress in the leading role and then keep her so far away from the camera." How often have we felt a desire to lay violent hands on the producer when the picture dragged and limped while players strode twenty feet from the rear to the foreground and back again after completing their little bit.

But the new art requires *real* art. It is not a mere bagful of tricks. The director must know that the close-up demands players of ability, that the flashback is not intended to create an artificial suspense by arbitrarily withholding from the spectator the outcome of a certain scene by flashing to another bit of action having only the slightest bearing on the first scene.

There are many representatives of the new school, but there are few who do it justice.

Harry Newman has purchased the Virginia State rights for the K. and R. Film Company production of "Silver Threads Among the Gold."

are a great believer in realism, are you not, Mr. SPOOR?"

A sensitive spot had been touched, and from that point on the interview was in the Essanay magnate's hands. "It all depends on what you mean by realism," he replied. "In striving for realism in Essanay pictures we do not accept the term as applied by the ultra-realistic school of writers. With this class, realism means either the sordid things of life or the monotonous or commonplace.

"With a field of beautiful flowers before them, they picture only the carrion lying at the side. They overlook the fact that the beautiful is as truly realistic as the ugly and much more appealing. Others seem to think only the deadly commonplace is realism, leaving all the romance, which is a large part of life, to the so-called idealists.

"The best criticism of this kind of realism was given by a child whose teacher asked her how she liked a certain book, written by one of the deans of American literature, which she had given her to read.

"I don't like it," was the reply. "It's just like looking out of the window."

"But don't you like to look out of the window?" asked the teacher, who

necessarily as they have happened.

"Every person has an instinct as to what should and would be done under given circumstances, and if the photoplay fails to carry this out the public is quick to detect that it is false. In fact, realism is merely truth to the inner consciousness, which is the sum total of the experience of life.

"Realism in this sense does not preclude idealism or romanticism. There is romance in life just as certainly as there is the commonplace, and there is idealism in every individual. Romance can be just as true to detail as the every day things. The action simply must be logical and not fantastic.

"Thus idealism, even while dealing with imaginary happenings, if these happenings are logical and rational as the mind conceives them, is not opposed to realism in the sense we use it.

"Essanay, in its aim for realism, is seeking for truth to detail, truth to the things as it exists and truth to our conception of life. In this sense there is a sharp line of divergence being drawn between realistic photoplays and those productions which are careless as to detail, and in which the action is not responsible to a given cause and has little apparent motive or reason."

"STINGAREE" FOR KALEM

Record Price Paid for Rights to E. W. Hornung's Novel of the Same Name—To be Released As a Series

The Kalem Company has acquired the motion picture rights to E. W. Hornung's celebrated novel "Stingaree," and announce that they have probably paid a record price for a work of this kind. It is to be adapted for the screen in a series of twelve two-reel episodes each picture to be complete in itself, and not depending on anything that has gone before. The policy of the Kalem Company has always been against the serial picture and it will not depart from that well established procedure in this instance.

"Stingaree" is particularly adapted for pictures as it contains a wealth of interesting and exciting adventures, full of action from start to finish. As readers of the book will remember the leading character is an English gentleman, who is forced to leave home in order to protect the honor of a woman. He loses himself in the Australian bush, where he decides that he will make society pay for his exile, and becomes a gentleman bandit.

This is practically the first production that the Kalem Company has made from fiction as it has been their opinion that fiction was written to be read, and that the most compelling photoplays are either written expressly for the screen or adapted from time-tried stage successes. But in this case they believe that they have found a fiction character so intensely alive that he will become as popular in the picture as he was in the book. Announcement of the cast and the director will be made in the very near future.

A NEW KIND OF CONTEST

The Continental Photoplay Company of Germantown announce a new idea in the presentation of photoplays. It is to incorporate a brief synopsis in the middle of the production telling that which has gone before for the benefit of those in the audience who come in after the first half of the picture has been shown. They offer a prize of ten dollars to the person writing the best twenty word synopsis of the first half of "A Continental Girl," their forthcoming release featuring May Ward. Entrants can obtain a complete outline of the story and plot of the picture by writing the publicity manager of the company at 6114 Germantown Avenue, Germantown, Pa.

PAUL GILMORE UNDECIDED

Though Paul Gilmore's advent into pictures has resulted in an unprecedented success, still he cannot determine just at present whether he prefers to remain in the silent drama, or go back on the stage at the head of his own company. His work with the Pathe-Balboa Company was received with great success where he produced the following well-known pictures: "The Shrine of Happiness," "Pawns of the War God," and "The Idol of Paris."

V-L-S-E CHANGES RELEASE DATES

Several important changes have been made on the calendar of releases for the month of August by the V-L-S-E. Marie Dressler in "Tillie's Tomcat Surprise," which was scheduled for release on Aug. 30, has been postponed until Sept. 27, while "The Great Ruby," a Lubin production featuring Octavia Handworth and George Soule Spencer, has been moved forward to Aug. 30.

RADICAL MOVE BY WORLD FILM

Contemplating Operating On a Profit Sharing Basis—New Policy Discussed By Executive Committee

One of the most radical developments in the moving picture industry is contemplated by the World Film Corporation. It is nothing more or less than to put the operating end of the business on a profit sharing basis. The idea is one of the pet schemes of Louis J. Selznick, vice-president and general manager of the company. It formed the chief topic of discussion at a dinner of the executive committee last Wednesday night. Others who were present were the various representatives from the interests allied with the parent corporation and the directors who produce the pictures.

Mr. Selznick explained the plan in detail to those present. The main features are, that instead of employing the directors on a salary basis they will be given a drawing account, and will be made a partner in

the pictures they produce to the extent of twenty per cent of the profits. It is believed that this plan will bring into effect a large saving in the production of pictures, and the practical elimination of waste. As each director will be directly interested in the picture he is working on he will strive all the harder to make it both an artistic and financial success, and at the same time be as economical as is consistent with good work.

Among those present besides Mr. Selznick were Lee Shubert, William A. Brady, Milton C. Work, J. E. Brulator, J. E. Rhinock, B. N. Busch, B. L. Heldingsfelt, Samuel Meyer, Jacob Wilk, Henry Bayard, Barry O'Neill, Emilie Chautard, Albert Cappellani, Maurice Tourneur, E. P. Heath, Frank Crane, Oscar Eagle, Joseph Smiley, M. E. Hoffman, and H. C. Droup.

START NEGRO FILM CO.

Smart Set Film Company, Inc., Organized for the Production of Negro Comedies

The organization of the Smart Set Film Company is announced, with headquarters and studios at Washington, D. C. Its object is the production of negro comedies. J. Martin McKee is the general manager and George E. Power the technical director. The company has engaged Sherman H. Dudley, formerly of Gus Hill's Smart Set company, as leading comedian. The first release of the new company will be a single-reel comedy called "The Porter," which will serve the purpose of putting Dudley and his trick mule through their best comedy paces.

"THE CHRONICLES OF BLOOM CENTER"

It has been the main idea of Colonel William N. Selig, of the Selig Polyscope Company, to incorporate real comedy in the new series to be released soon under the general title of "The Chronicles of Bloom Center," and by real humor it is meant humor without slap stick, monotonous and tiresome chases replete with ungainly falls, humor without paper hangers and without that good old stand-by of the slap stick comedians, the siphon bottle.

The series comprises twelve two-reel comedies each complete in itself and with the same cast of characters. Each will have a simple but humorous plot. The settings will be practically the same for each comedy, the rural village of Bloom Center, and the humor will be of the kind familiar to everyone who has ever spent any considerable length of time in a small country village anywhere in the United States. It is planned to release one picture every two weeks for six months.

In speaking of the new series Colonel Selig said recently, "There is a sad dearth of true comedy both on the stage and in moving pictures. The people are tiring of the slap stick with its near humor, and we think that we have found something to take its place. We have worked for nearly a year in an endeavor to provide a series of comedies that will carry situations logically humorous, situations that will carry us back to our boyhood days. The

series will include pictures showing the old-fashioned county fair, the country circus, the 'old home week,' the time when spiritualistic seances were all the rage in rural communities and other convincing and funny plots of true American atmosphere. I thought so well of 'The Chronicles of Bloom Center' that I ordered a complete village erected at Los Angeles. It included everything that is usually found in a rural village including the general store and post office, Melodeon Hall, the blacksmith shop, the church, the volunteer fire department and even down to the town pump."

The whole series was staged under the direction of Marshall Neilan.

MOROSCO ENLARGES PLANT

The Oliver Morosco Photoplay Company has made several alterations in its Western plant, including the erection of a new storehouse and shop which will give 10,000 additional feet of space. Two powerful Sirrocco blowers have also been installed in the laboratory, which will greatly increase the efficiency of the ventilating system, and several important additions have been made to the laboratory equipment, including new washers and driers and new printing machines.

CURRENT VITAGRAPH BILL

"The Tigress," a melodrama by William Addison Lathrop, is the feature attraction at the Vitagraph Theater this week. Lorrimer Johnston staged "The Tigress," and the cast includes Julia Swayne Gordon, Zena Keefe, Garry McGarry, Leo Delaney, Charles Wellesley, and George Stevens. The fifteenth and closing chapter of "The Goddess" is also shown. The usual short pictures complete the bill.

HADDOCK WITH GAUMONT

William F. Haddock, well known as a producer of feature pictures, has closed negotiations with the Gaumont Company as a director of their forthcoming multiple-reel productions. He will start work at once at the Flushing studio.

LUBIN LIGHTING PLANT

Romaine Fielding Devises Portable Lighting System of Value in Western Work

Lubin is especially enthusiastic over the new portable lighting plant devised for use with Romaine Fielding's company now working in Arizona. The plant works independently of all other power and has been found very useful for night photography, especially in places that it would be difficult to take scenes without such a portable plant because of the necessity of running wires for miles to secure the proper lighting.

The plant is mounted on a big Mitchell motor car, making it possible to take his entire lighting system anywhere that an automobile can travel, with a cable of two thousand feet, which makes it possible to get into places which have heretofore been considered impossible. The generator has a special switchboard on which the different lines or circuits can be run in places where artificial light is required for photoplay work. The plant is also equipped with a thirteen-inch navy searchlight, projector type, which can be used in connection with the other lights when necessary. This searchlight is mounted at the right of the driver, so that it can be operated without leaving the seat of the car, either while the car is in motion or on a stand. The capacity of this searchlight is 4,500,000 candle-power, and when in operation requires 25 per cent of the capacity of the plant to operate the same.

The entire plant and automobile weighs approximately 8,000 pounds. Compactness and simplicity of the plant was the principal aim in designing the unit. By the application of the auto type engine in this work, the weight is greatly reduced, which is proven by the fact that a light plant of the same capacity which can be purchased from the Eastern manufacturers, weighs three times as much as the above described installation.

The first big picture in which this plant will be used will be "The Great Divide," which the Lubin Company will have Romaine Fielding produce. A part of it will be taken in and around Phoenix and the remainder in the Grand Canyon of Arizona, using that wonderful place for backgrounds.

OPEN NEW BEAVER STUDIO

The Beaver Film Corporation's recently completed studio at Dongan Hills, Staten Island, was formally opened last Wednesday, a large gathering of film men being present. The studio is 70 x 45 feet, and the entire roof of cobweb wire glass. In addition there are separate buildings for the carpenter shop, offices and extra dressing rooms. The main dressing rooms open directly on the studio floor. It is the plan of the Beaver Company to offer the studio for rent or lease. W. Lindsay Gordon is president of the new company and Joseph H. McKeon secretary and treasurer.

NEW LUBIN DIRECTOR

Edward McKim is the latest director to be added to the Lubin Company's string. Mr. McKim, who has had a long career on the stage and, recently, in motion pictures, will produce comedies for the Philadelphia company.

The Continental Photo Play Company has installed a large battery of portable nitrogen filled lamps in its Germantown studio. These lamps are stronger in ultra violet and atomic rays than the Cooper-Hewitt light and can be operated with a consumption of nearly half as much power as the latter lamps.



SOME OF THE SCREEN PLAYERS WHO WILL BE SEEN IN DIVERSIFIED SPORTS AT THE NEW YORK EXHIBITORS' CARNIVAL AT BRIGHTON, SATURDAY, AUG. 21.

Hughie Mack Tossing to Second. Lillian Walker Ready for a Dip. Ben Wilson and Dorothy Phillips. Mary Fuller Faces the Net. Edith Storey Has Still More Vigorous Tastes.

KNICKERBOCKER LEASED

Definite Announcement Is Made That Old Broadway House Is to Go Into Pictures

It was definitely announced last week by the Triangle Film Corporation, the Griffith-Ince-Sennett combination, that arrangements had been completed with Klaw and Erlanger whereby the Knickerbocker Theater would come under the control of the new company beginning September 1.

The final plans of the company include the presentation of photoplays at the regular theater prices scaling from two dollars downward. The programme will consist of two five-reel features, containing celebrated stars in the title-roles brought out under the supervision of D. W. Griffith and Thomas Ince, and two two-reel comedies under the supervision of Mack Sennett. The definite date for the opening has not been decided upon as yet, but extensive alterations are contemplated before the theater will be ready for the admission of the public. This is the second large theater secured by the new company. The first was the Studebaker Theater in Chicago and it expects to acquire a house in Boston and Philadelphia, and eventually to control theaters in every large city of the United States and Canada. The programme for the opening week will consist of a Griffiths feature, "The Man and the Test," featuring Douglas Fairbanks; an Ince production of a Civil War play called "The Coward," featuring Frank Keenan; and a Mack Sennett comedy entitled "My Valet," featuring Raymond Hitchcock and Mabel Normand.

TWO NEW VITAGRAPH FEATURES

Announcement is made by the Vitagraph Company that work has been started on new five part Blue Ribbon features to be released on the V-L-S-E programme. One is an adaptation of Archibald Clavering Gunter's book called, "The Surprises of an Empty Hotel." The scenario was written by Jasper Ewing Brady, and the picture will be produced under the direction of Theodore Marston. Charles Richman has been engaged for the feature role, and he will be supported by a strong cast including Arline Pretty, Ethel Corcoran, Katherine French, Leo Delaney, William Dunn, Charles Eldridge, and Robert Gailard.

The other is called "Thou Art the Man," and is a strong story of Anglo-Indian life. It was written by George Cameron, who wrote "A Million Bids," and is founded on the biblical story of Uriah. The scenes are all laid in India and some very beautiful effects are promised. The picture will be produced under the direction of S. Rankin Drew, who will also have an important part in the cast. The other principals will be Virginia Pearson, Joseph Kilgour, Billie Billings, and Harold Foskay.

BONDS BOTHER FITZMAURICE

George Fitzmaurice, who is directing the Pathe production of "Via Wireless," adapted from the play of the same name, is beginning to think that he is a whole bond issue himself. Only one more scene of the well known and exciting drama of the sea remains to be taken and it is causing all kinds of trouble. It is necessary to blow up a yacht, and after the director had found the yacht, and then the proper location, he ran foul of the United States government, who refused permission until he had given a bond, guaranteeing that he would raise the boat after it had been sunk. Then a tow boat concern demanded a bond, and when it had been satisfied the wrecking company which had been engaged to raise the boat also demanded a bond covering the cost of its operations. Director Fitzmaurice believes that unless some more bonds are required he will now be able to go ahead and take the scene.

ASHLEY MILLER SHANGHAIED

Ashley Miller, the well known director, is also captain and crew of the houseboat "Arkady," anchored off the Huguenot Yacht Club at New Rochelle, where he and his wife, formerly Ethel Browning, who assists him as first mate, have been roughing it this summer between his activities in staging Arnold Daly's serial "Ashton Kirk, Investigator," which is to be released on the Pathe Programme. Recently a number of his friends, all owners of cruising motor boats, waited until the Millers were sound asleep, and then letting go the moorings of the houseboat, towed it a large number of miles up Long Island Sound. When the Millers awoke in the morning they were in entirely unknown and strange surroundings. Plenty of provisions had been brought along and a camp ashore was erected where the happy party spent an entire week just having a good time.

RICKETT'S CO. RESCUED BY POLICE

Owing to the spectacular nature of an automobile race down one of the main streets of Los Angeles recently, Tom Rickett's company of American players were almost mobbed by the large crowd that gathered. It was so great that the action of the camera was obstructed, and the police of the city had to be called upon to keep it under control. As a reward for the efficiency of the police, Mr. Rickett's improvised a special scene, in which a squad of the bluecoats were photographed. The race was necessitated for an important scene in a spectacular feature, announcement of the title and release date of which will be made later. Harold Lockwood and May Allison have the feature roles.



A GROUP OF THE PRINCIPAL CHARACTERS IN "THE TIGRESS."

Current Feature Attraction at the Vitagraph Theater.

GRIFFITHS MAKES ANNOUNCEMENT

D. W. Griffiths has decided on the name "Fine Art Films," for the productions that he will contribute to the two-dollar programme of the new Triangle Film Corporation. Each production naturally is to be an elaborate feature, starring a well-known player in a vehicle especially fitted to his or her abilities. To date the list of featured players he has under contract comprises De Wolf Hopper, Helen Ware, Douglas Fairbanks, Rossika Dolly, Tully Marshall, Lillian Gish, Thomas Jefferson, Mae Marsh, Robert Herron, Frank Campeau, Dorothy Gish, John Emerson, Owen Moore, and Wilfred Lucas. Six features are now in the course of production. They are "The Man and the Test," featuring Douglas Fairbanks; "The Lily and the Rose," featuring Lillian Gish, Rossika Dolly, and Wilfred Lucas; "The Martyrs of the Alamo," presenting Sam De Grasse and an all-star cast; "The Sable Larch," featuring Tully Marshall and Thomas Jefferson; "Old Heidelberg," featuring Dorothy Gish and Wallace Reid, and an unnamed production starring John Emerson.

RIALTO STAR FEATURES FOR MUTUAL

All disagreement has been dissipated by the decision of the Gaumont Company to change the name of the pictures it is contributing to the new Mutual programme from Knickerbocker Star Features to Rialto Star Features. The other name was also being used by a company releasing on the General Film Company programme and much confusion was caused in the minds of exhibitors by the mixup in names. The first picture which the Gaumont Company will release under this new name will be "The Unsuspected Isles," featuring Fania Marinoff, scheduled for appearance on the regular programme September 8.

PATHE TO PUT ON "AT BAY"

Pathe announces the purchase of the picture rights to George Scarborough's play, "At Bay," which had a long run both on Broadway and on the road. "At Bay" is a society melodrama showing the persecution of a charming girl at the hands of a blackmailer, and is full of good situations. The name of the producing company and the cast will be announced later.

BRIEFS OF BIOGRAPHY

A Piquant Miss from Piqua

Humorists have long delighted in poking fun at the stage-struck individuals who shine in local amateur theatricals. The fact remains, however, that some of the foremost stars of the stage first displayed their embryonic talents in amateur performances.

The career of Anna Orr, the latest of the stars of the legitimate stage who have appeared in Kalem's "Broadway Favorites" features, furnishes a case in point. Seven years ago Miss Orr was earnestly informed by her friends in Piqua, Ohio, that the stage offered her a wonderful opportunity. Taking her advisers at their word, this girl set about to obtain an engagement. Fortune smiled upon her and she was given a role in "The Girl at the Helm," presented at the La Salle Theater, Chicago. As Miss Orr laughingly declared recently, her career since her first appearance has been almost monotonously successful. A tribute to her ability is the fact that she appeared at the Astor Theater with Raymond Hitchcock in "The Beauty Shop" for two seasons. Among her other vehicles were "Mary's Lamb," in which Miss Orr appeared with Richard Carle, and "Springmaid," with Mizzi Hajos.

Miss Orr's "Broadway Favorites" vehicle is "The Masked Dancer," a three-act modern drama. The charming danseuse enacts the role of Hiera, a Persian girl who leaves her home in the Orient for the purpose of wreaking vengeance upon the American whom she thinks is guilty of her father's murder. The beautiful dances performed in the course of the story are original with Miss Orr. Like all the previous "Broadway Favorites" productions, "The Masked Dancer" will be released in regular service. The date of issue is Monday, Aug. 30.

WILLARD MACK, who is appearing in "Aloha," being produced at Inceville, recently suffered a bad fall that delayed the feature for several days. Richard Stanton is directing "Aloha."

OFF FOR JAMAICA

Herbert Brenon Starts With Large Party to Stage Spectacular Fantasy

When Herbert Brenon sails away to Jamaica to-day he will be accompanied by one of the largest motion picture organizations ever sent from this country. He will be gone three months and is expected to bring back a worthy successor to "Neptune's Daughter." To do this he has absolute carte blanche as to expenditure of time and money and as to the development of the story, which is an emanation from Mr. Brenon's own fertile brain.

In addition to the one hundred principals in the company there will be 2,250 supernumeraries, the costumes for all of whom will be specially designed and made for this production. It will be necessary to build an entire city on land and another under water for this fantasy, a involving conception of re-incarnation, involving myriad fairies, elves, witches, gnomes, sprites and mermaids. Naturally, the star for such a fairy tale of beauty and grace will be Annette Kellermann. The male lead will be played by William E. Shay, who starred with Theda Bara in Mr. Brenon's famous adaptation of "The Clemenceau Case," and also in Mr. Brenon's own photodrama, "Sin," the production of which he has just completed.

Quite an imposing array of talent aside from the players will accompany Mr. Brenon. While working in Jamaica and the neighboring islands on the monster production, Mr. Brenon will also write and supervise the production of three other big features, the actual staging of which will be in the capable hands of Edward Morrissey, formerly of the Biograph Company. The technical director will be George Fitch, who has been with Mr. Brenon for four years both in stage and screen work. J. Allen Turner will be the technical expert of construction on the settings and properties and an army of carpenters, stone masons, scenic artists, etc., will assist. James McKay will act in his usual capacity of general "right-hand man" to the director. Mrs. Irene Lee, the wardrobe mistress, will take with her a great corps of seamstresses and a large part of the steamer's hold will be occupied by her sewing machines. There will be five photographers, headed by Phil Rosen and H. E. Butler. Frederick Church will be the business manager.

V L S E INCREASES OFFICES

Owing to the unprecedented amount of business that is being done the V L S E has found it necessary to greatly increase the office space at the main office, 1800 Broadway. Nearly the whole seventh floor of the Mecca Building is now used by this company. The steady increase in business since the incorporation of the company last April has caused the number of branch exchanges to be tripled and they all report a further increase in the number of branch exchanges throughout the United States and Canada.

PATHE TENNIS TOURNAMENT

A tennis tournament has been arranged among the Pathe office force, to be held on the Lee Woodruff courts at Brighton Beach, Saturday August 28. Mr. Woodruff kindly offered his courts when he heard about the tournament, and it is planned to have a swim and a dinner after the championship has been decided. Twelve entries have been received up to date and some exciting tennis is expected. Louis J. Gansner, general manager, will be on hand to award the prizes and Pearl White may take her life in her hands and act as referee.

HERE AND THERE

Sam Spedon has been showered with honors on the Pacific Coast. In San Francisco he was made a member of the Pals Club, at the Los Angeles Press Club dinner to George MacManus he was invited to be a guest of honor, while at the Vitagraph Western studio they are kept busy thinking up new ways of letting Sam know they like him.

Arthur E. McHugh is doing the publicity and advertising for the B. S. Moss Company, succeeding the popular Eddie Corbett, who has resigned.

Henry MacMahon, the press representative for the Triangle Corporation, is at present in Los Angeles, where he is arranging the studio end of the publicity. Mr. MacMahon promoted the Boston publicity for "The Birth of a Nation."

Charles Ver Halen, remembered as Chicago man for the Motion Picture News and one of those who tried to pull Kriterion through the Narrows, is now with Watterson Rothacker's Industrial Moving Picture Company, Chicago. He is busy handling the Animated News which the company is getting out for the Chicago Tribune.

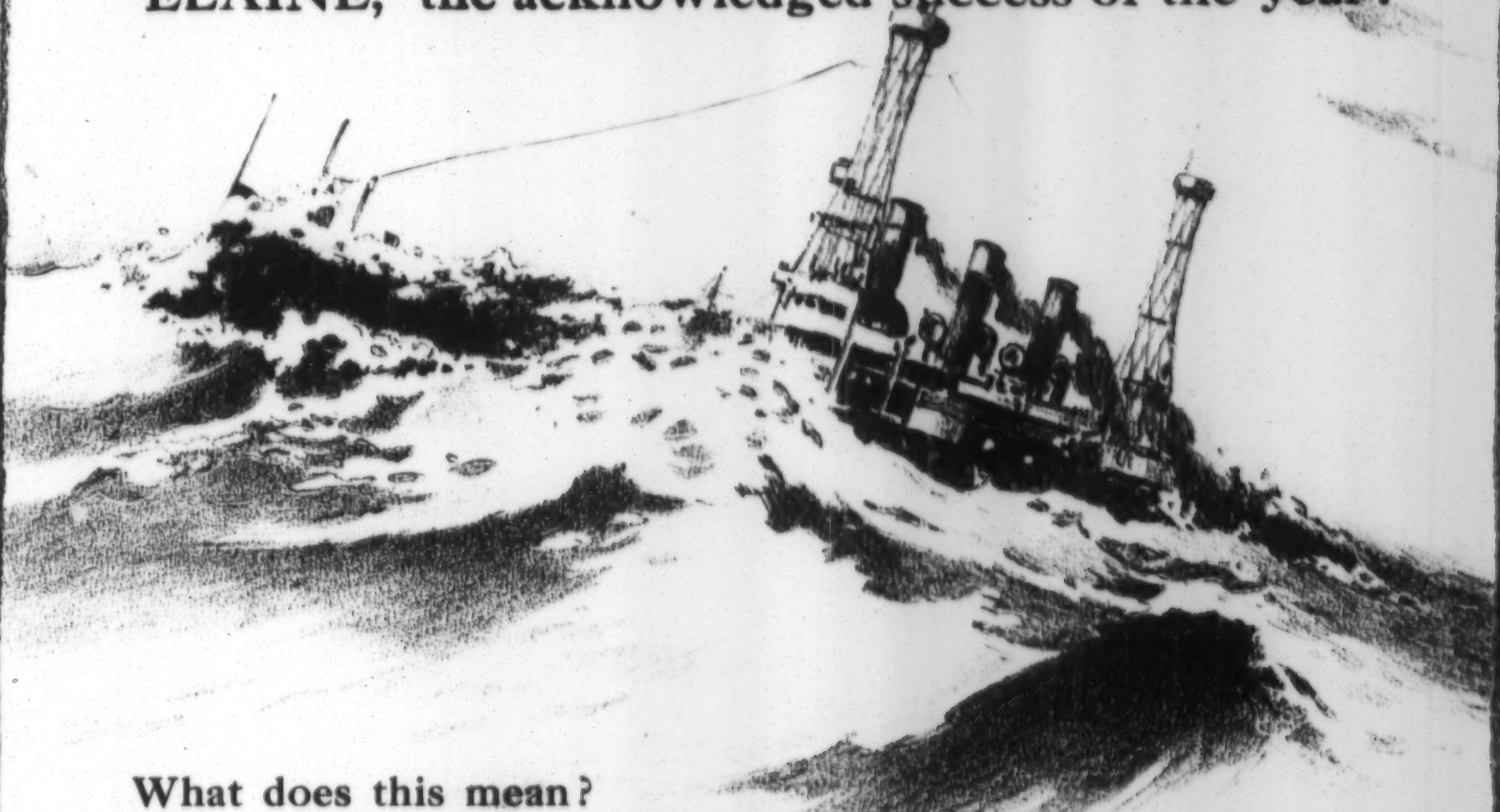
W. H. Goodfellow, president, and August Groebel, vice-president, of the Artone Film Company, of Detroit, Mich., were recent visitors to the White Way. The new company is producing screen versions of popular songs at present.



A PRETTY SCENE FROM THE WORLD FILM PRODUCTION OF "EVIDENCE." Lillian Tucker is featured in this production. Richard Buhler is in the background.

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Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—Billie Burke is to be treated like a queen when she arrives in Los Angeles to make her debut on the screen in photodramatic productions of Thomas H. Ince. The magnetic little star is scheduled to reach the city of films during the last week in August, and yet for the past six weeks preparations have been under way for her reception and subsequent comfort.

Of course, the captivating Billie will be whisked to Los Angeles in a private car, but the most pretentious extreme, perhaps, to which Ince has gone for her comfort is a magnificent steam yacht, designed for her transportation to and from the Catalina Islands, where she will reside. The yacht is the property of Carlyle P. Anthony, the Southern California millionaire mining magnate, who is an intimate friend of Producer Ince.

Next in point of beauty, among the things Mr. Ince has engaged for Miss Burke, is the bungalow. This is situated on the largest of the picturesque Santa Catalina Islands, thirty miles from the California coast, and has been the home of Mrs. Octavia Middleton, a wealthy Eastern tourist, who spends her winters in Southern California. The actress will be taken there aboard the yacht each evening and brought back to the Long Wharf, adjoining Inceville, each morning.

The finishing touches are now being applied to the special dressing-room, which will serve as Miss Burke's quarters while she is engaged at the big plant. Three rooms are included within the structure—a reception room, make-up parlor and bathroom. Each is being handsomely decorated and equipped with the popular wicker furniture, odd rugs and other appurtenances to lend charm as well as comfort. A piano and victrola are also being installed for Miss Burke's amusement during leisure moments.

A special private bath-house for the star has been built on the sandy beach which fringes Inceville, and a number of the more athletically inclined actors have volunteered their services as life-guards.

Truly "Billie" is to be treated like a queen, and we soon hope to have the pleasure of seeing the little star in her "Garden of Paradise."

Madame Schumann-Heink, internationally famous singer, together with her son and daughter, this week visited Universal City, in response to a personal invitation extended by President Carl Laemmle, of the Universal Film Company. Accompanied by various of the company officials, the party was conducted throughout the plant and shown everything of interest. At her suggestion a picture was taken of the famous singer in the cage with "Princess," an untamed savage tiger. As she left the arena she smiled and remarked, "I have been made an honorary citizen of eleven countries, but I have never before been so proud as now that I have been in the lion's den."

The Saunders family promises to become even better known to the film world since the member known as Ed has been made an assistant director. He is a younger brother of Jackie Saunders, the well-known leading woman of the Balboa Company. He is working under the direction of Henry King, and from all reports is making good.

Farrar Gives Farewell Party

Geraldine Farrar gave her farewell party Saturday night Aug. 7, to the members of



PEDRO DE CORDOBA AND GERALDINE FARRAR.
In the Bull Fight Scene of "Carmen."

the Lasky Company and many of the leading artists now in Los Angeles, at her home in Hollywood. All the furniture was removed from the lower floor to make room for dancing, the famous orchestra from Nat Goodwin's Ship Cafe at Venice was secured, and a huge Maypole was erected on the lawn. The party started about ten o'clock and continued long after the blush of dawn had been brushed from the cheeks of the neighboring hills. Many notable thespians attended.

Elsie De Wolfe, who portrayed the leading female part in the two-reel Reliance production, the "Pretender," was recently awarded second and sixth prize at the Panama-Pacific Exposition photographic contest. Miss De Wolfe is a pretty blonde, with blue eyes and has a charming personality.

In "The Leper," the second National photodrama in which Norma Talmadge and Bruce Mitchell are to be featured, will be shown The Little Church Around the Corner, the famous New York landmark. It will be the first time for months that this famous edifice and grounds have been filmed for the screen. Motion picture companies made such bold use of the premises that, by law, they were forbidden to take scenes there. Even such a formidable obstacle as the law did not check Manager-Director Mitchell in his quest for the right settings for "The Leper." He had his cameraman set up his camera across the street and "shoot" through the window of a private residence.

Bud Duncan, of the Kalem studios, who is playing opposite Lloyd V. Hamilton, in Kalem's "Ham Comedies," has written a number of scenarios for these comedies as well as many short magazine articles. Mr. Duncan has just completed arrangements for the production of a vaudeville sketch, written by himself and called "The Dance of the Soul." The act will combine motion pictures and dancing and will have three speaking parts.

Nat C. Goodwin, Broadway star, has finished his work in the first Universal feature in which he is starring. An adaptation of the French tragedy, "Business Is Business," is the vehicle which was chosen for this Broadway favorite.

Among this week's interesting visitors at Universal City was Governor Arthur Capen, of Kansas, and party, who stopped over a day while en route to the San Francisco Exposition to visit the picture city.

"If it were only possible to film the scenes of a photoplay consecutively," says Lewis J. Cody, "I believe there would be a marked improvement in screen acting. Pictures are truly wonderful as made today, but I believe the future holds an important advance in store." Mr. Cody will be seen in "Comrade John," the picturization of Samuel Merwin and Henry Kitchell Webster's novel of the same name, which the Balboa Company has just completed.

A gymnasium measuring 50x30 feet is to be built at the Reliance Hollywood studios. To cover the building expenses, a subscription was taken up among the Reliance players. To this list the various members and executives of the studio contributed generously. Tom Kennedy, an expert trainer, will be in charge of the gymnasium and certain days will be set aside for the Reliance ladies.

Under the direction of Norral McGregor, Hobart Bosworth has started work in another four-reel Universal feature, entitled "Big Bill Brent." Mr. Bosworth is to appear in the title role of this offering.

Dolly Ohnet, the little ingenue with the Christy Comedy Company, and sometimes known as the "Universal Pink," on account of her partiality for this color, is still receiving congratulations upon her lucky escape from the Mexican town of Tia Juana, where she was arrested and held as a Mexican spy. The last time we saw Dolly she was trying to figure out how it happened that Dad Christy happened to appear at such an opportune time (just as she was being taken to the jail) and if she really does look like a Mexican señorita.

We are in receipt of a letter from Mr. Jacob Wilk, Publicity Director of the World Film Corporation, in which he states that we are mistaken in giving credit to O. A. C. Lund for the production of "Jimmy Valentine," as this picture was produced by Mr. Maurice Tourneur. We beg to stand corrected and thank Mr. Wilk for calling our attention to the mistake.

Laying the foundation for a successful enterprise in the production of photoplays takes many angles, one of the most important of which is the selection of capable people to make up the different companies. President "Bill" Parsons and Managing Director Bruce Mitchell are paying particular attention to this feature of complete organization of the National, the youngest concern in the motion picture business. They are surrounding themselves with many well known and capable artists.

"Happy" Roselli, who was injured during the production of "Just Jim," the big Universal feature, is back at work again and is receiving the congratulations of his many friends upon his lucky escape.

In order to put them in closer communication with the world, the Universal Film Company is installing at their western studios a second telephone line. To do this, it was necessary to string the line over new territory for more than three

(Continued on page 33.)

LUBIN

"A ROMANCE OF MEXICO"

Drama in One Act Released August 7

"AVENGING HAUNTED MILE-A-MINUTE BILL, A HAT, A MONTY"

[The Latter A Cartoon Comedy] Released August 11

"THE WILD CAT"

Comedy-Drama in Two Acts Released Sept. 1

"THE PHANTOM HAPPINESS"

Drama in Three Acts Released Sept. 2

"IN SPITE OF HIM"

Drama in One Act Released Sept. 5

"AN ARTIFUL ARTIST"

Comedy in One Act Released September 4

RELEASES



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JACK PRATT.

Producing Lubin's Big War Feature.

HOWARD DAVIES, who is appearing in the Pallas Pictures production of "The Reform Candidate," Maclyn Arbuckle's first screen subject, wrenched his knee in a spirited scene with Mr. Arbuckle recently. He was laid up for a week. This same knee has been subject to more or less serious injury ever since his college days, when he first wrenched it in a football game between Oxford and Cambridge.

JACK BROWN, well known as assistant director to Edgar Lewis for two years, has become assistant to Tom Terriss, who is producing his own features.

"THE IVORY SNUTT-BOX," the first of Frederic Arnold Kummer's writings to be adapted for the screen, has been completed at the Fort Lee studios of the World Film Corporation. Maurice Tournier was the director.

CHARLES K. HARRIS, the well-known song writer, has written a new song called "School Bells," to go with the feature picture of the same name which is now being produced under the direction of Perry N. Vekroff, for release on the World Film Corporation programme.

MACLYN ARBUCKLE brought forth much admiration at the Pallas studios last week, where he is appearing in an adaptation of "The Reform Candidate," by rolling a cigarette with one hand. This is the old trick that brings us back to "The Round-Up" days.

THE GREATER PART of the cast appearing in the adaptation of Paul Armstrong's well-known Southern play, "Blue Grass," are Southerners, and for this reason the play should contain a large measure of real Southern atmosphere. It is being produced by the Equitable Motion Picture Corporation under the direction of Charles Seay, who was also born south of Mason and Dixon's line. It will be released on the World Film Corporation programme.

ADMIRERS of Edward Earle, the popular Edison player, recently started a subscription with the result that Mr. Earle is now wearing a handsome gold watch and fob with his monogram suitably engraved upon it.

ANNA LITTLE is now at work on a three-reeler, "The Queen of Hearts," which will also be her last Universal production. No announcements have yet been made as to the future.

FOR THE FIRST time since her entrance in pictures, Mabel Trunelle, of the Edison Company, has been forced to wear a wig. In "Shadows from the Past," her own hair is covered with a beautiful white wig, and those who have seen her work in this picture say that she looks very attractive.

HERBERT PRIOR, of the Edison Company, had a grouch for two whole days last week, a real good, old-fashioned, don't-touch-me kind of a grouch. Two days after he bought a new car the price dropped two hundred and thirty dollars. He had the same unfortunate experience last year, and is beginning to think that a hoodoo governs all his automobile purchases.

TOM MIX, directing the Selig Western company at Las Vegas, New Mex., has been appointed a deputy sheriff of San Miguel County. He told the sheriff at the time of his appointment that if a bold bad man ever got away from durance vile that the Selig cowboys were just as competent to chase and capture a real one as they are to capture a fictitious villain in the pictures.

MAY WARD, who is being featured in the Continental Photoplay Corporation's production of "A Continental Girl," is lamenting with a loud voice. Recently in taking an outdoor scene she came in close and violent contact with a bed of poison ivy, with the usual results. She now believes that the stage is a much safer place for unsophisticated girls than the moving pictures with the horrendous dangers of country vegetation.

JOHN REINHARD is creating a favorable impression by his strong work in the Kluck-erbocker Star Features three-reel releases. In the forthcoming release of "Capital Punishment" he has a very strong part and distinguishes himself in a very difficult role.

OWEN MOORE has been secured to appear in forthcoming Griffith productions.

PERRY N. VEKROFF, who is directing the Charles K. Harris production of "School Bells," is a Bulgarian and during the recent Balkan war served for fourteen months as secretary on the staff of King Ferdinand of that country.

VIOLA DANA is so fond of the terpsichorean art that irrespective of the intense heat she seizes every spare moment to indulge in her favorite amusement. The men up at the Edison studio are becoming all worn out through the persistence of this indefatigable little dancer.

DIRECTOR WILLIAM D. TAYLOR took the "Diamond from the Sky" company to Los Angeles recently to take several of the scenes for the serial at the Bostock Zoo.

GRACE DARMOND AND JOHN CHARLES, who have heretofore been seen only in Selig features, will appear in a single-reel comedy, "The Leaving of Lawrence," released Aug. 31.

IN FILMING "A Continental Girl," Director Adelman, of the Continental Photoplay Corporation of Germantown, Pa., found a wealth of real old colonial settings right in the neighborhood of the studio buildings. One old historic mansion which was used quite extensively is over two hundred years old and has been the real setting for many an incident in the early history of this country. Other scenes show views of houses that have been in the same family for seven generations. Even in the business section of this suburb of old Philadelphia were found perfect examples of old colonial doorways. For realistic colonial settings Director Adelman believes there is no other place in the country the equal of Germantown.

FORREST STANLEY, the matinee idol of the Burbank Theater, Los Angeles, has joined the forces of the Oliver Morosco Photoplay Company.

RICHIE LING, well known on the musical comedy, light opera, and speaking stage, has been given a strong part in the forthcoming Kleine production of "The Woman Next Door," featuring Irene, Fenwick, scheduled for release on the Kleine-Edison Feature programme Sept. 1.

SOME very wonderful settings are promised in the forthcoming Kleine comedy "Hello Bill," featuring Bickel and Watson. Great care has been taken to have the settings in this picture the most beautiful ever seen in a straight comedy production. It will be released about September 15 on the Kleine-Edison Feature program.

ALICE BRADY will be seen soon in another World Film release called "The Ballet Girl," adapted from Grace George's well-known stage success "Carnival."

LAURA MCCLURE, remembered for her three years' appearance in "The Blue Bird," has been engaged by the World Film Corporation to appear in "The Ballet Girl," featuring Alice Brady.

HELEN WARE and Frank Campeau are two of the latest celebrated stage stars to be engaged by D. W. Griffiths to be starred in Triangle "Fine Arts Films."

DIRECTOR REEVES EATON of the American Flying A Company has produced a wonderful single reel drama called "A Question of Honor," featuring Vivian Rich and Walter Spencer.

Laugh! For the Joyous Nymph has come with Hoyt's "A Bunch of Keys"

The Nymph has come, tripping it from Hill and Forest on the light fantastic toe, bringing with her the Laughing Spirit of the waters in Charles Hoyt's wonderful photocomedy, "A Bunch of Keys."

June Keith is the Nymph of the play, her face wreathed in smiles, such as hang on Hebe's cheek. And hand in hand come John Slavin and William Burress, representing Sport that wrinkled Care derides, and Laughter holding both his sides.

Essanay's five act comedy simply sparkles and bubbles and froths with fun. It banishes all cares, sets the children into uproars of laughter and rejuvenates the old.

Richard Foster Baker, in producing it, has instilled into the photocomedy far more fun even than in the great stage success.

This production now is ready for your theatre. Book it through any of the branch offices of the V. L. S. E., Inc., and give your patrons a treat that they will not forget. Send them home with the Joy of Living in their hearts and they will come again—and again.

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FEATURE FILMS OF THE WEEK

"Sold"—Starring Pauline Frederick—"The Secret Orchard"—Presenting Blanche Sweet in an Attractive Role—Elsie Janis—in "Nearly a Lady"—"The Masked Dancer"—"Life's Yesterdays"

"SOLD"

A Five-Part Emotional Drama Featuring Pauline Frederick. Produced by the Famous Players' Film Company for Release on the Paramount Programme Aug. 8.

Helen Pauline Frederick
Donald Bryant Thomas Holding
Robert Wainwright Julian L. Estrange
Johnson Lowell Sherman
Lucy Lucille Fursman
Dolbear Russell Bassett

As a moving picture play "Sold" is an enormous success, and it is the first moving picture play that we have seen that could in turn be adapted and presented on the legitimate stage with equal success. It has every necessary requisite for a successful dramatic production and one that would play to crowded houses. The prominent outstanding feature of the whole picture is its humaneness. It has been written by a master hand in the analysis and delineation of human emotion, one who understands human psychology and has the rare and great power of transcribing and presenting it so that others may understand. The story appeared originally in the *Russian* of George Erastov, but for the purposes of this production has been anglicized and given a New York setting. A word of commendation is due the person responsible for this work, for it has been most ably done, the original framework and background being removed and another substituted without in the least marring the beauty or effectiveness of the theme of the story or situations. It was good work, well done.

With such material to work with it is not surprising that the director should have turned out such a thoroughly excellent picture. His interiors were well built and the exteriors well selected. The photography was up to the usual excellent standard of the Famous Players' Company.

Pauline Frederick in the leading role reached the pinnacle of feminine emotion. Her work was so perfect that it did not seem like acting, but rather that she was the living, breathing Helen, going through all the terrors and fears of her monumental sacrifice. She was thoroughly real, thoroughly human, with her own personality buried in that of the woman she was portraying. With such a delightful subject as Miss Frederick it is unfortunate that those responsible for the production of the picture did not make a judicious use of close-ups. There was a wealth of lost opportunities. The supporting cast was extremely strong, the work of Thomas Holding, playing opposite Miss Frederick, calling for especial commendation. Russell Bassett as Dolbear, the art dealer, is also an actor of great ability.

Though the plot of the story develops slowly it moves rapidly when once the introductory features are finished. The picture opens with scenes in an art school in the neighborhood of Washington Square. Donald Bryant and Robert Wainwright, two of the students, are both madly in love with Helen, another one of the students. At the party at the end of the season, when Donald wins the prize for the best work done during the course of the year, he proposes to Helen and is accepted. Later, on account of his ideals and his refusal to paint the kind of pictures the public wants, Donald and Helen are reduced to genteel poverty. Wainwright has gone to Paris, and, pursuing the opposite course, has achieved great fame and wealth. Dolbear, an art dealer, knowing Donald's great ability, pays him five thousand dollars and fits him out with an elaborate studio uptown. In return for which Donald agrees to turn everything he paints over to Dolbear. This arrangement works well until Donald paints an idealized picture of Helen in the nude, and Dolbear accidentally seeing it demands that according to their agreement it be turned over to him. Rather than submit a picture of his wife to the vulgar gaze of the public, Donald destroys it, and Dolbear in a rage dispossesses them and demands his five thousand dollars. In the meantime Wainwright has returned from Paris, and experiencing great difficulty in finding a model for an unfinished painting, goes to Dolbear for assistance. Dolbear shows him a sketch of Donald's painting, and Wainwright offers any sum of money to procure the same model. Helen hearing of this, resolves to get her husband out of his financial difficulties by posing for Wainwright. He uses her in a semi-nude pose, and Donald, hearing what his wife is doing, believes that she is unfaithful to him, and seizing a revolver hurries to Wainwright's studio. Helen conceals herself in the dressing room. A struggle between the two men follows in which Donald's gun goes off and Helen is shot in the breast. This has a cooling effect on Donald, and after a physician has informed him that the wound is very slight, he listens to Wainwright's explanation and realizes the enormous sacrifice that his wife has made for him. Helen recovers and the reunited couple again go along the roseate way of faith, trust and love.

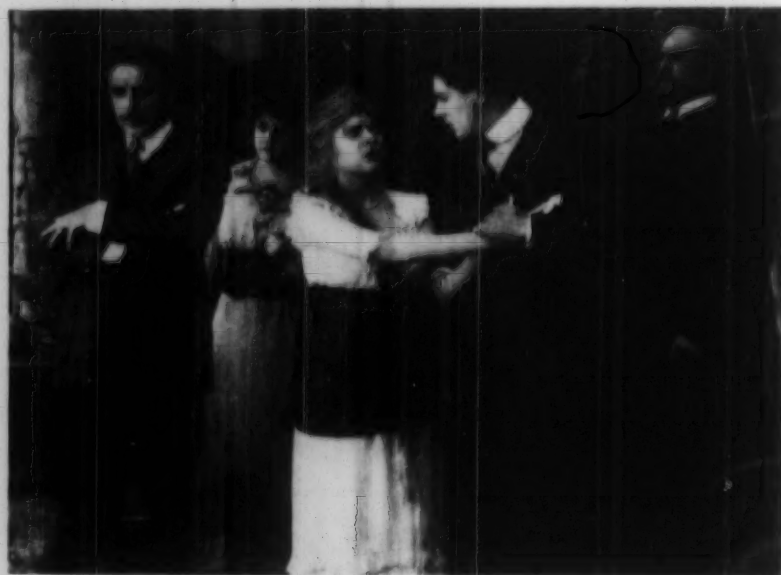
Announcement is made by Charles K. Harris that he has six motion picture scenarios ready for production, all of them based on a song written by that popular song writer or based on a theme that contains all the material necessary for a popular song. The pictures will be produced at the Kinemacolor studios under the direction of Perry N. Vekroff.

"NEARLY A LADY"

A Five-Part Modern Drama, Featuring Elsie Janis. Produced by Bosworth, Inc., for Release on the Paramount Programme.

Fredericka Calhoun Elsie Janis
Lord Cecil Grosvenor Frank Elliott
Jack Rawlins Owen Moore
Mrs. Reginald Brooks Myrtle Stedman
Jim Brooks Harry Ham
Elaine, a chorus girl Roberta Hickman

Some directors, like accomplished short story writers, have the happy faculty of taking slight immaterial incidents and weaving them together on the magic looms of the Muses so that the finished product comes out interesting and entertaining. Such is the case in this five-part feature with one of the most popular actresses on the stage in the stellar role. The picture consists mainly of Elsie Janis, Elsie Janis the irrepressible, Elsie Janis the tomboy, Elsie Janis the hoyden, and Elsie Janis the society lady. And it goes without saying that Elsie Janis is thoroughly delightful. With the charm of personality that is irresistible she immediately inspires sympathy, and though one cannot help but be amused at her boyish pranks still the real woman underneath is readily perceptible. She has been given a supporting cast that is strong and capable and forms a harmonious background for the action of the star. Frank Elliott, playing opposite, deserves especial mention for a good characterization of an



BLANCHE SWEET AND CARLYLE BLACKWELL IN A MOMENT FROM LASKY'S "THE SECRET ORCHARD."

The Much-Discussed Production Which Clashed with the Views of the Pennsylvania Censors.

English nobleman, and Roberta Hickman was good as the chorus girl. The balance of the cast handled minor parts well.

Taken as a whole, the picture has been well directed and photographed with several settings of unusual beauty. If the director will apply to one of the volunteer life saving societies, however, he will receive some interesting information on the proper methods to be employed in reviving persons from drowning. It is these seemingly little details which can be so easily remedied that do much to make or mar the success of a picture.

The story though slight has that main requisite of a short story, suspense, and for this reason alone holds the attention to the very end. Fredericka Calhoun is a young Western girl, brought up among her father's cowboys, uncouth and uncultured. Her idea of social etiquette is nil, and when an English nobleman visits the ranch his bearing and actions are a revelation to her. He is swept off his feet by an intense admiration of her naturalness of manner, and, though Fredericka is in love with one of the cowboys from the ranch who has gone East to make his fortune, she accepts the Englishman. He takes her to visit his sister in New York, and she obtains her first view of cultured society. She passes through the ordeal like a butterfly emerging from a cocoon, and though the labor is intense the metamorphosis is complete. Fortunately for all concerned, the Englishman cannot stand the lures of a big city and takes up with a chorus girl, one of his former flames. Fredericka hears stories about him, and dressing in male attire one night follows him. Her suspicions are confirmed and she hastens to her former lover and they are married on the spot. After a formal farewell to the Englishman and his sister they return to the ranch, and it is to be hoped live happily ever afterwards.

"THE SECRET ORCHARD"

A Five-Part Adaptation of Channing Pollock's Play of the Same Name, Based on the Novel of Alice and Egerton Castle, featuring Blanche Sweet. Produced by the Jesse L. Lasky Feature Play Company under the Direction of Frank Reicher for Release on the Paramount Programme August 8.

Cora May Cleo Ridgeley
Diane Blanche Sweet
Duke of Clunney Edward Mackay
Helen, his wife Gertrude Keller
Lieutenant Dodd, U. S. N. Carlyle Blackwell
Faveran Theodore Roberts
Nanette Marjorie Daw

Though "The Secret Orchard" is one of the oldest of the popular novels, it appears to be one of the last to be made into a moving picture and this is remarkable when it is realized the ideal material it contains for an offering of this kind. It teems with dramatic tenacity of situation and all of which has been ably utilized in the picture production. Blanche Sweet again proves her right to the title of one of the bright particular stars of the moving picture screen, and the picture gives her plenty of opportunity to display her wonderful ability as a screen actress. She rose to greater heights in this production than in any it has been our pleasure to see her in, displaying a vast quantity of innate ability that was surprising in one so young. In the hands of a good director Miss Sweet becomes one of the most charming and able

"THE MASKED DANCER"

Three-Part "Broadway Favorites" Production by the Kalem Company. Written by Mrs. Owen Bronson and Directed by George L. Sargent. Released in the Regular Service Aug. 30.

Hera, the masked dancer Anna Orr
Mustaph, her father, curio dealer, George E. Bonasie
Alama, his assistant Rollo Lloyd
Paul Wright, American art dealer, Cort Albertson

Estimated from the truly Oriental standpoint, this three-reel production comes as near the atmosphere of the "Arabian Nights" as anything of this length that we recall. This is the principal reason for not calling it an artistic picture, for it is far from probable to life. Yet the handling on the director's part suggest the correct Eastern atmosphere, where, looked at from the every-day standpoint, it would be improbable action. Looked at from that same viewpoint, also, the plot is a slightly trite affair. One must needs imagine oneself actuated as the characters in the Arabian stories to appreciate the greatness of Mr. Sargent's accomplishment.

In the East we have a curio dealer and his daughter and the bold young assistant who would gaze upon her forbidden features. There now arrives with a large curio commission one young American who promptly falls in love with the veiled glances of the maiden. Skipping over some space in which action is resorted to to create atmosphere, the curio gentleman invites his Yankee friend to a game of cards. He is "framed up" on a cheating charge, and then escapes the fight, which is made purposely clear rather than exciting. Among other details we are shown the knife slipped into the accused stranger's hand, his escape from the window, and the vow of the daughter to avenge the murder of her father, attributed by her to the departed stranger.

In New York she has lost much of her tawny make-up, but manages nevertheless to secure a cabaret engagement which cosmopolites will appreciate as being tectonic. Other Long Acre scenes, always difficult to properly obtain, are likewise viewed with interest.

In her alluring capacity the girl is soon able to establish an understanding with the American who follows her one night to her hotel room. Here she would stah him, when her father's assistant, the real murderer, runs from the closet. He has but arrived from her home town, and also seeks the stranger's life. However, he dies of heart trouble in the midst of the plain scuffle and confesses the deed. Hatred is allowed to turn quickly to love.

Anna Orr, outside the unevenness of her coating, is a very dramatic if somewhat cold personage. This, though, may be "in character." With the exception of Cort Albertson, who plays the American rather romantically, the others were all Indians and contributed some excellent ostentatious gestures to the complete meaning and color of their parts.

"LIFE'S YESTERDAYS"

Two-Part Vitagraph Drama, Produced by Lorimer Johnston. Written by Mrs. Owen Bronson and Released Aug. 10.

La Stella, dancer Julia Swayne Gordon
Dalton, physician Leo Delaney
His fiancée Zena Keefe
Jack Garry McGarry
Mr. Antwerp Charles Wallisher

As a beautiful tribute to what is finest in acting, the work of Leo Delaney and Julia Swayne Gordon as the principals may be a complete encomium. It is a masterful portrayal throughout. Otherwise you would hardly call it a huge dramatic success, although it is undoubtedly a strong picture by reason of the work of the pair mentioned.

The plot is the tale of the grasp that drugs take and the effect they bring about. Here we have the picture of a physician most successful of all in his specialty, being called in to treat a drug-enraptured dancer. She falls in love with him, and upon his refusing to reciprocate determines to win him. So one day, after a heavy operation which wears him out, she finds him in a daze and administers a deadening drug. At this moment his fiancée enters, sees the embrace, and returns his ring.

The remainder then depicts the clinging of the woman and the gradual degradation of the man. His final moment of disgrace comes when he is called to the bedside of a little girl, and in his weakened condition administers poison. He then goes to another city with the woman, who earns some money dancing at a cabaret. Then, conscience-stricken, he leaves her, fights down the craving in a mountain cabin, and then aids the offering in going rapidly on the rocks of disintegration by assuming a medical position among the lepers on the Hawaiian Islands. While still the fine actor, Mr. Delaney is hard put to it at the end.

The Exhibitors' League of Minnesota has come forward and offered their aid to the State Fire Marshall, R. W. Hargadine, in his move to render the theaters of the State more safe.

The Illinois, Indiana and Wisconsin rights for the K. and R. Film Company's production of "The Magic Toy Maker" have been bought by the Celebrated Players' Company of Chicago.



A THRILLING MOMENT IN KALEM'S TWO-REEL PRODUCTION, "A DOUBLE IDENTITY."

One of the Twelve Installments in the Popular "Mysteries of the Grand Hotel" Series.

REVIEWS OF FEATURE FILMS

"THE RING TAILED RHINOCEROS"

A Five Part Farce-Comedy Featuring Raymond Hitchcock and Flora Zabelle. Produced by the Lubin Company under the Direction of George Terwilliger for Release on the V. L. S. E. Program, August 10.

John Carter-Carter Raymond Hitchcock
Marybelle Flora Zabelle
Billie Raymond Hackett
Mr. Loring Herbert Fortier
Mrs. Loring Ida Waterman
The Secretary Arthur Matthews
Grouch Edward McCall
Prime Minister William Boyd

It is hard to make a comedy out of a fairy story for humor must necessarily have a basis on real life, and no matter how ridiculous or absurd the imaginings of the author may appear, still there is always the realization that it is a fairy story, and this seems to effectually kill all of the humorous possibilities. Such is the case with "The Ring Tailed Rhinoceros;" it should be excruciatingly funny, but because it wanders in the realms of the impossible for its humor it falls in the accomplishment of its object. It is possible that had a real humorist of the George Ade type had the writing of the sub-titles, it would have improved the picture at least one hundred per cent. Atrociously rhimed inserts not only failing in metrical arrangement did much to destroy the enjoyment of any humor producing qualities that the picture may have had.

Whether it be on the musical comedy stage or in facial pictures, Raymond Hitchcock is the same Raymond Hitchcock, with his amusing facial expressions and grotesque mannerisms. He is the life of the picture and it is unfortunate that the script did not give him more opportunity in the opening reels to display his well known talents to greater and more telling effect. Flora Zabelle playing opposite had little to do except weep and she did this constantly, insistently and beautifully. Seldom has it been our pleasure to see a woman weep so artistically. The balance of the cast especially Raymond Hackett as Billie was consistently good.

The picture has been given a most elaborate production with a wealth of beautiful settings and effects. Many of the scenes were taken on Mr. Hitchcock's Belle Monde estate on Long Island Sound and with the beautiful waters of the sound as a background some very beautiful effects were obtained. The interiors were conceived and built by an artist in interior decoration and effect. The direction of George Terwilliger was such that it would be difficult to surpass showing great care and attention to detail and appreciation of the wonderful scenic possibilities which he had to work with.

The story is one of wild imagination. A wealthy young man is much given to drink with the result that it nearly breaks his engagement. To explain the constant weeping of his fiancée, caused by his too frequent indulgence in strong drink, to her young brother, he tells him that it is caused by a ring tailed rhinoceros. In order to make his sister happy again the young brother persuades John Carter-Carter the young man to go in search of this strange beast and kill him. The two fall asleep and Carter dreams that he has really gone in search of the mythical beast. The balance of the picture is taken up with his adventures in the land of dreams and his final battle with the allegorical symbol of the demon rum.

"THE FALSE CLUE"

Two-Part Kalem Drama, Released Sept. 1. An Episode of the "Mysteries of the Grand Hotel." Directed by James W. Horne. Author, Hamilton Smith. Radnor Highcliffe, matinee idol.

Charles, his wife True Boardman
Ollie Kirby Ollie Kirby
Dorothy, his valet Thomas Lingham
Jenkins, bell boy James W. Horne
The House Detective Marin Sais

What is decidedly more of an interesting and highly amusing incident than it is a mystery, is revealed in two thousand feet of photoplay. Supposedly it is one of the honest-to-goodness incidents that the Kalem Company has vouched for as fact, but it seems entirely too good and too amusing to be true, as the saying goes. It is, as a picture of an actor's hotel life, a fine presentation. It is this eccentric life, this aimless and intuitive coming and going, that helps to make a detective case out of a simple jewelry disappearance, for the eccentric behavior scrutinized by the watching house detective is regarded with suspicion.

True Boardman as a matinee idol and Ollie Kirby as his foolish and loving wife, not to forget the fine work of Thomas Lingham, are too much to pass over as mere participants in a theft. Instead they are allowed to practise his part, to indulge in a little amateur theatrical of their own, and to finally find the missing rings where the mat had accidentally left them.

Not the least valuable part of the offering was the work of James Horne, also director, as a bell boy, and his corns of assistants. They are especially enjoyable in a dormitory scene in which the corps of athletic bell boys indulge in their nightly pranks. The offering is not only out of the usual in the detective classification, but is an entirely enjoyable one in the bargain.

"THE LIFE CHAIN"

Ninth Episode of the Romance of Elaine. Released Aug. 9 by Pathe. Produced by the Whartons from the Story and Scenario of Arthur R. Reeve and George B. Seltz.

Elaine Pearl White
Marcus del Mar Lionel Barrymore
Jameson Creighton Hale
The Bearded Naturalist ?

It is not possible to claim for this romance—it is a very arduous romance and seems more like a kidnapping—anything novel such as periscopes or telephones, but as a plain case of abduction and rescue it again achieves distinction for the offering which, for live action, has set a pace unequalled in a number of installments. The same old thrill, the same response by a startled conscience. To this demand the falls and glens surrounding the Wharton Ithaca studio make full response, and a cast that assimilates danger as others might a drawing room scene contributes in no small measure to the natural sequence of the intrepid action.

The foreign agent, Marcus del Mar, seems to have nothing on his mind this time but the abduction of the fair Elaine, and to accomplish this he has her visit a false modiste at a room in the hotel. There she is bound, placed in a machine and hurried to the lonesome hut. The bearded naturalist has followed and also succeeds in rescuing the girl. Her pursuers make a leap into a canoe necessary, and for the bearded one and Jameson, who has come on, she would be swept into the rapids. Their human life line saves her.

"WHEN LOVE IS MOCKED"

Three-Reel Selig Special, Written and Produced by George O. Nichols. Released Aug. 12.

The Fisherman Eugene Pallette
His Mother Lillian Hayward
His Sweetheart, Yvonne Lotta Grimes
La tiou, the seducer Anna Luther
La tiou's Husband George Demarest

Screen dramas that ring the bell's eye of achievement are those that strike a true note and picture faithfully some elementary law of human nature. Such a striking and stirring picture is this, which draws a simple yet unforgettable story about the sort of a woman who rings for bell boys in hotels, not a nice fireside character to be true, yet one that is the more convincing for her salient characterization. The part stands out simple and seductive as the electric letters, surely one of the great picturizations of this type, and the more remarkable because it has happened on Thursday again. This seems to be the day of the week for Selig.

Anna Luther combines the qualities of entire feminine passion with a modulation of girlish simplicity and, beyond a doubt, chicness of apparel. For it is in France and along the seacoast that this picture takes place. Except for a French cap or two, to relieve the mind of the doubt that we are on the California coast, the characters are almost universal. The fisher-lad played with an excellent dumb instinct and stalwart attractiveness by Eugene Pallette, and his demure and obedient sweetheart—Lotta Grimes—are simple folk who might respond to any other tongue as well. The lad's mother is a mighty well disguised Lillian Hayward, undoubtedly the strongest character in the picture, an unforgettable Spartan parent who as a final means sacrifices herself for her child. George Demarest played—now that the picture has been passed we may as well tell—the provider and companion of the principal character. The cast, though, says "husband." His pointed beard, undeniably of the latest Parisian cut, was more artificial than anything else in the film.

What we mean by quaint is often but old-fashioned, and it is into such a fishing settlement that the piqued woman arrives, petulant because her provider had balked at an expensive necklace. With the farewell message that he might follow her providing the necklace come along, she leaves, arrives, takes a villa, and meets the fisher lad. Previous to this we had been shown his bringing up from earliest days in company with the young girl to whom he is affianced. The coming of the beautiful woman changes all this, while she, sportively and casually, interested in his figure and youth, goes out of her way to attract him. Using his profession as an excuse, this becomes remarkably easy. He stays away from home all of one night. Still another night his mother and sweetheart wait up for him. It is easy to imagine that his head is completely turned.

The arrival of the necklace changes all this and the woman accompanies the messenger on a horseback ride. They meet the lad, who stops them. The woman assures her provider the youth is but a silly country lad. The latter rushes for the cliff and throws himself over the cliff. Here, after weary hours of search, the stern mother finds him and carries him home.

The man, gone for a week's business trip, the vacant longing of the Parisienne turns again to the seashore. The mother sits in the doorway, within the house, a nicely convalescent son being attended by a thoroughly forgiving and humble little sweetheart. The mother scents trouble and then hesitates. She states that her son—pointing to a rocky speck—is out on the island. She will gladly accompany the beautiful lady to her son. So the two women launch the rowboat and row out into the ocean. Having gone far enough, the mother casts away the oars, then having explained the circumstances to the beautiful charmer, she seizes an axe that she has brought and chops a

hole in the boat's bottom. This sacrifice is a strong ending to a thoroughly effective and poignant drama. As we have said, this is another of the lucky Thursdays.

"THE GODDESS"

The fourteenth chapter of this serial picture written by Gouverneur Morris and Charles W. Goddard featuring Anita Stewart and Earle Williams. Produced by the Vitaphone Company under the personal direction of Ralph W. Ince for Release on the General Film Company program August 8.

Celestia, the Goddess Anita Stewart
Tommy Barclay Earle Williams
Professor Miles Stilliter Paul Scardon
Gordon Barclay Frank Currier
Senator Amos Blackstone Thom Brooke
Marvin Semmes Charles Wellesley
Gunsport Ned Finer
Freddy the Ferret William Dananman

Though "The Goddess" is nearing its close, it still continues to be replete with excitement. As election time is drawing near it begins to look as if the fatuous doctrine of Celestia was going to bear fruit and the chapter opens with the three millionaires addressing open air political meetings, firm in their conviction that they are about to control the entire wealth of the country. Tommy Barclay has kidnapped Celestia and in a fast automobile taken her to the cave in the mountains where she was brought up and which she thinks is heaven. He effectually proves to her that it is nothing more than a man-made domicile. Stilliter pursues them and has an opportunity to again get Celestia under his control, but is frustrated by Freddy the Ferret, who, knocking him down, robs him of his glasses thus rendering him helpless. Celestia is brought to realize the enormity of her predicament and jumping into the automobile with Tommy carries back to the scene of the political meetings where she effectually disabuses the minds of the people of the fatuousness of all that she has taught them, having the result that an angry mob attempts to lynch the three millionaires and they are forced to flee for their lives. The direction, photography and action were up to the standard that has been maintained throughout the series.

Gangsters of the Hills (Kalem, Sept. 3).—Paying discourse from the beginning is this case of counterfeiters, Federal sleuthing, and a girl, the daughter of one of them. In its plot it differs not at all from many detective melodramas of the same order and subject. Briefly, an ex-convict comes home to his wife and grown-up daughter, who must not be told of his existence. In some manner he at once manages to join the counterfeiting gang that works in a hut in the mountains. The leader, we later find out, is a clerical gentleman who sells expensive Bibles in the small community, and who gives as change the counterfeit bills. The sleuth arrives, and, after failing in love with the daughter, gets on the trail. He is captured, outwitted, and the sheriff and his men round up the band. In the excitement the dynamite charge is set off. Fire set it off, but let that pass. The Federal agent and the girl marry, the latter still innocent of the existence of a guilty father.

A Hanger for Max (Pathe, Week of Aug. 23).—One rich Max the real Max Linder—and another, taken by the same Max, who goes by the name of Durand, and is supposed to be penniless, are the double personalities which Mr. Linder gives the opportunity of playing with his usual grasp of the art of acting. It is comedy in spots, but there is also much serious drama to the offering. The plot relates the successful attempt of the poor man to have his double—the real Max—taken away for several days, while he lives in his house and clothes and gets his money. On the return of the original, each claims the celebrated personality that makes more than the equivalent of \$50,000 per year, and the case rests in court. There the real Max does one of his famous scenes, known to all of France, and the judges have no difficulty in deciding his guiltiness. It might be called a light drama, and certainly there is enough interest in the clever double exposure, where the two characters are on the screen together to make it extremely rare.



SAM BERNARD MAKES HIS LONG AWAITED DEBUT ON THE SCREEN. In "Poor Schmaltz," Famous Players' Production, Released Aug. 23, by Paramount.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

When Hal Reid was in charge of the Universal Film Company's script department he kept a pad upon his desk and made a week's record on the "deadly triangle." He submitted his findings to us at that time, and if our memory serves us rightly the record ran something like this: Deadly triangle plot, 109 times; the proposition of the two young men loving the same girl and one of them becoming a villain and making reprisal on the other in consequence, 96 times; the mortgage showed up 96 times; the locket 58 times; the name on the egg shell, 11 times; the address put on a pair of shoes in shoe factory, twice; the name on the orange wrappers, 9 times; the spinster looking for a husband, 17 times; the sprained ankle "that they might meet," 24 times; the bookkeeper and the cashier placing stolen goods in the pocket of the hero, 19 times; the automobile causing the death of the drunken husband, and accidents of all kinds, 73 times. Hal Reid made this record in one week several years ago. These "deadly triangles" were old then—what are they to-day?

Scenarios on the above ideas have been produced so frequently that they have almost lost any market value whatever, and when, in self-defense, a manufacturer is compelled to accept stories built around these dear old corner-stones, they do not feel inclined to pay very much for same. Few accept such ideas, although it must be admitted that the "baby's shoes" and the "lockets" bob up serenely every now and then. There may be nothing new under the sun, to quote one author who demanded the "egg-shell" idea and called forth this dissertation, but there is surely some new angles to garb the old stuff that was hoary with age years, years ago.

Mr. J. A. Berst, of the Selig Polyscope Company, will draw his full share of abuse from the "schools" for his recently and widely commented upon opinion as to the art of photoplay writing. Briefly summing up, Mr. Berst, who has had years of experience in the business of building photoplay plots, says: "You cannot teach originality by 'lessons,' or correspondence. Without originality one cannot succeed as a photoplay writer. There are perhaps ten photoplay writers in the profession to-day who combine perfect technique with unusual originality. That is the reason writers skilled in screen technique are retained on the staffs of many film companies to whip the idea of the other fellow into proper shape. Inspiration is but another name for perspiration." Mr. Berst in his interview given to the trade journals hits right from the shoulder. His statement is another "black eye" to the so-called "schools," which profess to teach the art of photoplay writing. Mr. Berst urges the ambitious ones to study the screen, noting the size of the cast, the methods of sub-titling, the manner in which the story is developed, etc. It is good advice, too!

A correspondent asks for information regarding a few personalities among the real photoplay authors, and the answers thereto are forthcoming: Monte Katterjohn has left Boonville, Ind., and is free-lancing in New York city. It is stated that "Pop" Hoadley has joined the script writing staff of the Selig Polyscope Company. Marc Edmund Jones is with the Equitable Company in New York. Van Buren Powell, formerly script editor for "Colonial," is now successfully free-lancing. Calder Johnson is head of the script department of Western Universal. Emmett Campbell Hall up to date has refused tempting offers from several film manufacturing companies and may decide to free-lance. He made \$20,000 last year writing photoplays, and should worry. Malbelle Heikes Justice, after temporary illness, has returned to writing the gripping stories for which she is famous. She is located in New York city.

From Selma, Ala., comes the word from Edwin Williamson that the Selma Inquest Circle has been organized and five photoplays have been sold by the members since the affiliation. A copy of the by-laws enclosed contains this excellent statement: "This club has no reliable information concerning the existence of a photoplay school that would be of benefit to the student, but

recommends constant writing, reading and studying of the pictures at the theaters. We would especially recommend as almost a necessity that students read every issue of THE NEW YORK DRAMATIC MIRROR or Moving Picture World, or both."

Joseph F. Poland, the script writer, encloses a photograph of himself at his desk. As said photograph is about as large as a "jitney," it will not reproduce well. Poland has been up in the mountains of New Jersey writing 'em. He says: "The discussion of certain points that you give space to make fine reading for the writer and show how the profession is advancing." Thanks.

We have received a number of inquiries regarding the home office of *The Script*, official organ of the P. A. L. Write to Editor William E. Wing, 1543 Council Street, Los Angeles, Cal., and information concerning this invaluable publication will be immediately forthcoming.

Ever read your stories aloud? It helps sometimes. It is not necessary that you have an auditor. Just imagine that you have a room filled to overflowing with more or less pleased listeners. Very frequently your reading will point out the weak places in your story, for you will be brushing by the parts that have been difficult to swing exactly right. If your script will not satisfy, try reading it aloud some time. The practise has aided one of America's most successful writers of photoplays and the practise may benefit you.

A gent named Noah Webster wrote the dictionary. Ever study it? Rudyard Kipling, who has put over some very interesting yarns in his time, according to a story, was found lying on the floor of his home one afternoon, his face buried in a large volume. An interested friend approached and said, "What are you reading your own books?" "I'm reading the most interesting and necessary work in the world," was the reply. "What's that?" immediately queries the friend. "The dictionary," answered Kipling. If there is one habit a literary worker should cultivate more assiduously than another, it is to study Webster. Next to ideas, words are the most essential of important things. The greatest of writers have the dictionary habit. No worker needs it more than the writer of photoplay plots. The idea of making one word do the work of half a dozen is not an easy art to acquire. The art of brevity—which is the soul of wit—is seemingly an art which some would-be photoplay authors refuse to cultivate. Get down to the dictionary and study it. Many of the great writers noted for the wealth and beauty of their vocabularies have acknowledged their indebtedness to Webster and his dictionary.

"I formerly lived in Walnut Hills. In a misguided moment I put Hortense Bourlon, Selma Tubbs, and Percival Pickering, old acquaintances of mine and characters in their way, into one of my plots. It was produced, and the names of the characters, the locale, and some experiences in the lives of my acquaintances appeared in trade journal synopses, in film fiction, in the picture magazines, and on the screen. These folks are rather angry. They claim they have been held up to ridicule. Two of them have written to the film company, and the editor is after me hot and heavy. What shall I do?" With names changed this letter is almost verbatim. What can you do? Do not put your friends into stories of any kind. Change the names of the localities that may appeal to you, so that they will not be recognizable. Many people do not relish having their names appear in plots and stories together with the locality in which they live, and you may get into trouble. Work with dignity, with propriety and with good judgment.

Remember that this department is for both the Reals and the Nears. We like to hear from you all. If you have experienced something that may interest or benefit your fellow workers pass it along to us. The Winter will soon be upon us and that is the time when the festive photoplay author puts in his best licks. Let us try to make this department mutually beneficial. We want to hear from the Reals and the Nears. It makes no difference whether you have sold a photoplay pot or not. If you have ideas or suggestions, come in with them. We are all ready and willing to learn, or we should be.



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Raymond McKee in the one-act comedy, "The Simp and the Sophomore," Direction Will Louis. Wednesday, Sept. 1st.

Bessie L'earn and George Wright in the one-act drama, Direction E. C. Taylor. Saturday September 4th.

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LICENSED FILMS

A Day of Havoc (Lubin, Aug. 6).—Emmett Campbell Hall has written a startlingly good story for this single-reel drama, original, realistic, and intensely dramatic, and Ethel Clayton has handled the leading role in a manner that proves her great ability as an actress for all time. Tricked by her father, Estelle, a young girl, marries a wealthy man, though there is no love on either side. Later, she learns that her sweetheart had also been tricked by her father, who had also deceived her husband. When the sweetheart appears, and the husband learns the true state of affairs, he agrees to have the marriage annulled. Immediately after the young man leaves the house the husband is murdered, and Estelle, who has been in another room, hearing the shot, thinks that her former sweetheart is guilty, and takes the crime upon her own shoulders. While she is waiting for the police to appear, a Frenchman enters through the window, and confesses that he committed the crime through love of her. She holds him until the police arrive, and, they hearing his confession, carry him off to jail, and the delayed love story reaches its happy consummation. E.

The Cub and the Daisy Chain (Vitagraph, Aug. 23).—Written by L. Case Russell and produced under the direction of Sidney Drew, this single-reel comedy has much that is original, and is thoroughly well handled by Sidney Drew and Mrs. Sidney Drew in the title-roles. A clerk in a florist shop is discharged for mixing up two orders, and obtains a position as reporter in a newspaper office. He is sent out on a story, but spends his time in umpiring a ball game. On his return to the office he takes a beautiful yarn, which meets with the approval of the managing editor. Later, his fiancée discovers the fake, but rewrites the story, so that the mistake will be rectified. The next morning the reporter is called into the managing editor's office, and, thinking that his fake story has been discovered and that he is going to be discharged, enters with a very much downcast air. Imagine his surprise when he is complimented on his good work, and given a regular position on the paper. He is very much mystified, but carries off the situation, and acts as though he deserved all that he had received. It is not until his fiancée makes an explanation that the mystery is cleared up. E.

Frederick Holme's Ward (Biograph, Aug. 7).—Vola Smith does some pleasing work in this single-reel episode, which, though slight, has been well produced and photographed. A wealthy man falls in love with an unknown girl at a Summer resort, only to find on his return home that it was his own ward, whom he never had seen. With such a romantic introduction the love story of the two is soon completed. E.

The Gold Dust and the Squaw (Selig, Aug. 10).—A not very interesting tale of the Indians who help the dishonest miner steal the gold from his cache. Later, the Indian girl is saved by the white man who was robbed, and out of gratitude reveals the hiding-place of the haul. F.

The Broken Rail (Kalem, Sept. 4).—After calling to the rescue a wrecking train and crew again one of the realistic bits of railroad work that distinguishes this series, a plot is added to have the offering conform to dramatic usage. However, this part of it, in which a telegrapher, discharged because of the wreck, tries to get even with his successor, the telegraph girl, is not long enough to mar the effects of the nice scenes that preceded it. Too bad that we could not have finished with the plot first. The usual daring and insouciance on the part of the cast once more please the seeker after thrills. Helen Holmes and J. P. McGowan shared the most of the work. F.

Henrietta Selig, No. 63 (Aug. 9).—Roosevelt meeting his old Rough Riders at the San Diego Fair; the swimmer who navigates under the handicap of being bound; the practice of the Massachusetts naval militia with 12-inch mortars; the Teuton "service corps" making things comfortable behind the fighting lines; two ladies striving for the tennis title; an exhibition by life savers; an open-air school for sick tots in Boston. These are some of the more interesting events in an averagely interesting news section. F.

Her Hidden Life (Biograph, Aug. 9).—The very unadorned tale of a girl who loses her position through illness, and who then takes to cabaret work as a means of supporting her mother. Far from being disgusted at her position, the man she cares for follows her home and assures her of his lasting love. The principal fault to find with the picture is that the girl is shown being discharged thoughtlessly by the New York Telephone Company, and anybody who knows anything at all about the matter—as the censor evidently did not—would exclaim at once at the absurdity. The offering is decidedly of the average. Augusta Anderson, Charles Perley, Herbert Barrington, Mrs. Wright, and William J. Butler are the principals. F.

The Happy Home (Essanay, Aug. 9).—A thousand feet of the conflict in a young girl's mind between a true and youthful love, if poor one, and the temptation to marry for wealth and assured successful motherhood. It is striking in the way we are flashed from young lover to rich suitor, the girl's clinging from one to the other. She is aided in her decision by reveries of the past and of the time to come. The offering travels in the by-roads of pictures, and is most interesting. F.

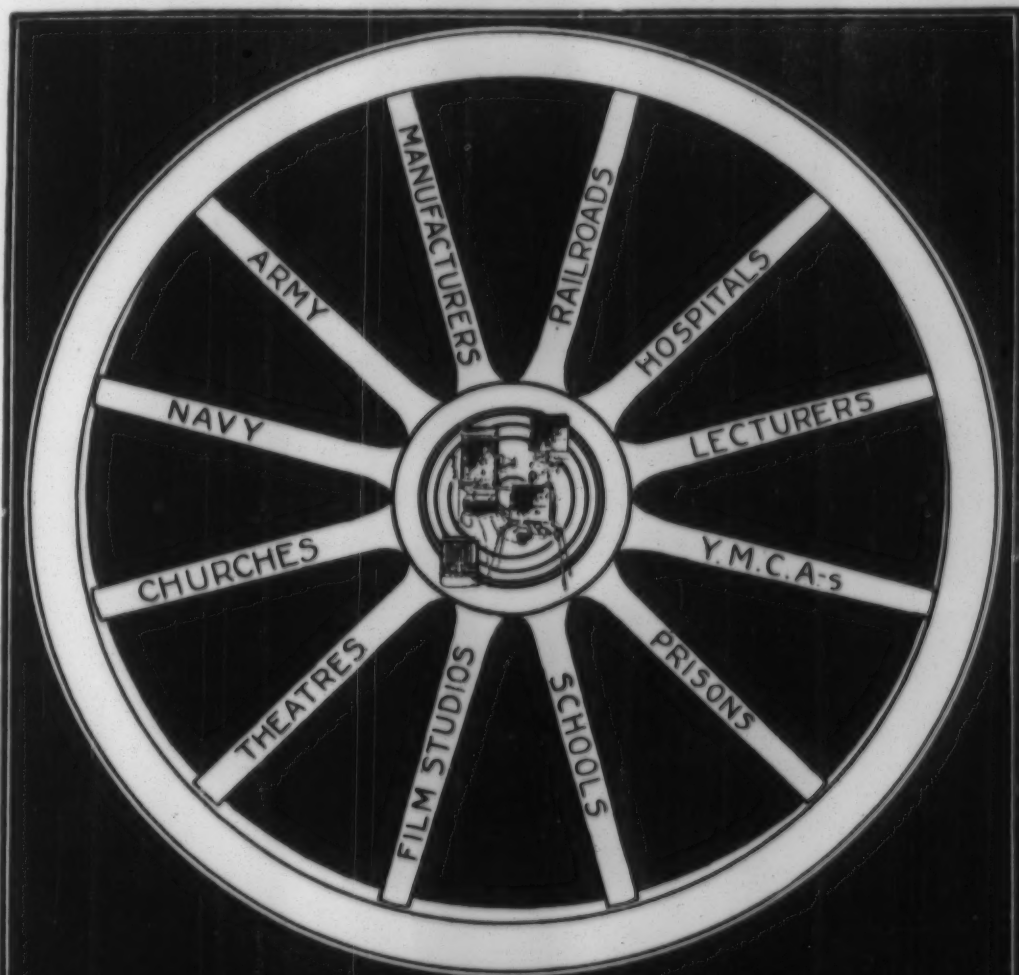
Across the Great Divide (Edison, Sept. 4).—This, in our estimation, is a thoroughly good story and one that makes an intensely dramatic single-reel drama. Based as it is on an unusual situation, it leaves a mighty good impression. It was written and directed by Edward G. Taylor, with George Wright in the leading role, and he effectively proves his ability as an actor. A young man from the country leaves for the city, in order that he may earn money enough to get married. After several years of plodding effort he is shown as a telegraph operator at a small country station, still unable to support a wife. A band of train robbers plan to hold up a fast train carrying a large shipment of gold, and in order that their crime may be covered up, decide to cause a head-on collision. They hold up the telegraph operator and force him to send the message that will cause the accident. Immediately afterwards he receives a message apprising him that his sweetheart is dead. With nothing in life left to live for he jumps to the telegraph instrument, and before the bandit realizes what he is doing, sends a message counteracting the orders, saying, as he does so, "There will be no wreck now, we will meet across the Great Divide." As the last click of the instrument ceases the bandit, realizing what the operator has done, pulls his gun and shoots him dead. E.

Mrs. Jarr and the Society Circus (Vitagraph).—No. 18, in the Jarr Family series, written by Roy McCardell and produced under the direction of Harry Davenport, has for a basis a mighty good idea, and it is ably presented

by the usual competent cast. Mrs. Jarr and Mrs. Smith go to a Summer resort, where, for some unknown feminine reason, they are most effectually snubbed. They resolve to get even and import Mrs. Jarr's maid of all work, Gertrude, and introduce her as a Swedish countess. A series of ludicrous situations follow. Gertrude deceiving all of the guests of the hotel until an alleged Swedish baron, in reality a masquerading valet, appears and, taking her out to dinner, gets her slightly intoxicated. At a society circus Gertrude acts in a most obnoxious manner, finally breaking up the circus by insisting on taking part in some of the acrobatic acts. Florence Natal, as Gertrude, did some most excellent work. E.

Matilda's Fling (Edison, Aug. 28).—May Rider has written a good story for this single-reel comedy drama, which has been ably directed by Will Louis and most excellently acted by Raymond McKee, Jean Dumar, Jessie Stevens, and John Sturgeon. Matilda is the wife of a miserly farmer, who is suddenly killed in a runaway accident. Much to her surprise she learns that he has left her a comfortable fortune, and she prepares to gratify her life's ambition and see the Statue of Liberty. While in New York she has an unpleasant experience with a newsboy, who tries to steal her pocketbook. She refuses to prosecute him on finding that he was acting under compulsion from a pair of thieves. Finally, she decides to adopt him and takes him back to the country with her, where, in due course of time, he falls in love with Nellie, another orphan child, and is thereby entirely reclaimed from the evil life which he had set out upon. E.

A Keyboard Strategy (Vitagraph, Aug. 13).—The lobby of a hotel is used to set off Lillian Walker and Evert Overton in a light and romantic comedy. It is an offering that has put Director Courtlandt Van Dusen in one of his first directed pictures to the test; his moods were difficult to create in the proper order and to maintain. The beginning of the picture dealt with the very attractive hotel stenographer, who found much trouble in separating her trust's duties from the erotic attentions of the men who came to dictate—and to flirt. Persistence finally causes her to unbend to the one young man, and later, after it is found that their families are old friends, to marry him. F.



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HENRY OTTO

Henry Otto has now been with the American Company for a year, that period having elapsed on July the fourth. During this time Mr. Otto has made a big bid for popularity by aiming to produce beautiful and artistic photoplays and he has certainly succeeded. He argues that a two-reel picture is entitled to the same care and the same eye to the artistic that a more pretentious feature is and his photodramas have made a big hit with Mutual audiences. Henry Otto has fully earned this recognition among the foremost of producers.

BIG PROGRAMME FOR FIELD DAY

Over four hundred entries have been received for the mammoth carnival and field day of the New York Motion Pictures Exhibitors' League, to be held at Brighton Beach Saturday, Aug. 21, including practically all of the well-known stars of filmdom. All of the big film companies will declare a holiday so that all may have an opportunity to join in the fun. Francis X. Bushman, of the Metro Pictures, will make a flying trip from Los Angeles to attend the outing, returning to the Pacific Coast late Saturday night.

The programme contains many novel features, starting with the water sports at ten o'clock Saturday morning. These include a swimming race, a tub race and high and fancy diving for both men and women. At one o'clock the parade will start from Coney Island and march to the Brighton Beach race track. The parade will be headed by a bevy of prominent stars in picturesque costume, including Mary Pickford, Lottie Briscoe, Mary Fuller, Anita Stewart, and Beverly Bayne.

The afternoon will be given over to athletic and foolish stunts, including automobile, horseback, chariot, three-legged and obstacle races. Several unusual and novel features are promised, including a Ford car Derby, a silver car race, a greased pig chase, a greased pole climb, the Goddess contest, the Charley Chaplin contest, the watermelon eating contest and the scenario contest, the latter being a race between five or six directors who at the same time will direct as many pictures right on the grounds. The finished films will be shown in the evening.

At six-thirty there will be a big shore dinner at the Brighton Beach Hotel, to be followed by a prize dance and a dance for those attending.

IN THE PICTURE STUDIOS

D. W. Griffiths announces that the following list of directors will produce "Fine Arts Films" for the newly formed Triangle combination, all working under his personal supervision, John B. O'Brien, William Christy Cabanne, Paul Powell, Lloyd Ingraham, and Allen Dwan. A large new outdoor stage sixty by ninety feet has been built for the staging of scenes of great depth.

Edward José has engaged a strong cast for the production of "The Closing Net," a Pathe Gold Reel Feature, adapted from the book of the same name by Henry C. Rowland. Howard Estabrook will have the leading role, and the supporting company will be made up of such well-known artists as Bliss Milford, Kathryn Browne-Decker and Madeline Travers.

Pearl White, the popular star of Pathe's "Romance of Elaine" serial, recently played a little scene in a real police court. While coming down to New York from Ithaca in her new car, driven by a Cornell student, she greatly, oh very greatly, exceeded the speed limit. The student was arrested and taken to court, but on the plea of Miss White that she was the responsible guilty party, the judge gallantly but insistently took away ten dollars of her money and gave in return a warning to be more careful.

Pete "Celery" Schmidt, the boy press agent of Bosworth Inc., has departed for parts unknown, vacation bound. Pete

would not tell his associates where he was bound for, but it is a foregone conclusion that it is some place where the celery crop is large and plentiful.

Moving picture players will go to great length in order to do the bidding of a director, but one is forced to admire the temerity of William Stovall, who, knowing nothing about the mechanism of an automobile, drove one for the first time in his life through the crowded streets of Los Angeles.

For the first time in the history of motion picture making the interior of a Pullman car has been photographed, George Kleine being the one to persuade the Pullman Company to break its ironclad rule of not allowing the use of one of its cars for that purpose. The scenes were made as a part of the five-part comedy, "Hello, Bill," featuring Hickey and Watson, and were taken in the Lehigh Valley railroad yards and in transit to Communipaw, N. J.

Lillian Lorraine, the star in the new Pathe serial "Neal of the Navy," frolicked about like a young school girl at a picnic given the Balboa players on the ranch of Tom Doyle, the big California cattleman, where a large number of the scenes were taken. The picnic was given on Sunday and took the form of an old Spanish barbecue. Over one hundred of the Balboa players attended and had a most enjoyable time.

LICENSED FILMS

Stronger Than Love (Biograph, Aug. 12).—The motives in this one-reel drama may be seriously questioned, although they conform to plot necessity. The picturing is above cavil. It is the story of a young artist who saves the life of another young artist, a lady in the next studio. She falls in love with him, while he forgets her for a beautiful young heiress. Later he finds out the sacrifice of the other woman and goes back to the one who has done so much for him after his rescue of her. George Moran directed, with Isabel Rea, Frank Newburg, Jean Hume, and Charles Bennett in the cast.

The Bell Hop (Essanay, Aug. 12).—Ben Turpin has never been any funnier than as a bell hop in this offering. It may also be said that seldom have audiences enjoyed a picture more than this when, to quote a house manager, "they laughed as they might at a Chaplin picture." The reason for this is psychological in part. The entire production was done at a fresh and enthusiastic spirit, which reflected from the screen. The main reason, though, was the clever work of Mr. Turpin, who possesses both funny gestures and the unexpected in exhibiting them. Except in appearance, though they are both short, he is much like Chaplin. The ground-work of their success is alike. Also, it is one of the funniest single presentations seen since Chaplin has become famous. The plot dresses the lead in a bell boy's uniform, where, in a hotel whose rules are not too strict to allow sufficient latitude to the versatile guide, he extracts an unusual measure of mirth. Moreover, it is new blood in the lead, an encouraging event at all times.

Broncho Billy Steps In (Essanay, Aug. 13).—Plenty of comedy, plenty of heart interest and a touch of the usual "Western" fills this one-reel offering with merit far beyond that usually possessed by the one-reel Broncho Billy offerings. It is, essentially, the "Girl of the Golden West" situation again, for the ranch foreman posts a sign advising that a school teacher will preside and essay to eradicate some of the ignorance which sets thick on the members of the ranch. The efforts of the jovial drunkards to do spelling, recitation, and other branches of erudition is interrupted by the mad man who is curbed in turn by Broncho Billy as sheriff. The excellent comedy of Ben Turpin and Victor Potel were the most successful in the comedy line, although even Mr. Anderson unbuttoned enough to give, in the few feet that he worked, an excellent rendering of grim humor. Patrons will enjoy this.

The Deception (Lubin, Aug. 13).—Written by Shannon Fife, this picture tackles the circumstance of a man who suspects his wife and who, in the end, learns how wrong he is. But Mr. Fife's treatment is different. We are entirely in the confidence of the author while the husband is finding some apparently incriminating notes that passed between her and a former sweetheart. Then, that night, he finds a note from his wife, just as he sits down to write the story for which his publisher has been clamoring. The note is not shown. Here the confidence ceases. What follows is the fearful circumstance in which the husband follows his wife to the other man's apartment. With that it ends, and we discover that the clever author took this means of writing the story for the note, not disclosed, was a simple declaration of his wife that she was going to bed, angered by his unjust suspicions. In its treatment it resembles the idea behind "Baldpate." Joseph Kaufman directed with Ethel Clayton, Walter Hitchcock, and Thurston Hall as the principals.

Hearst-Selig, No. 64 (Aug. 12).—Testing the stability of the excursion boat *Christopher Columbus* in Lake Michigan; dynamiting 75,000 tons of rock, Winchester, Mass.; starting a 125 miles canoe trip; Franklin, N. H.; Boy Scouts at Canton, Mass.; classic dancing school, South Woodstock, Mass.; testing electric railroad device, Aurora, Ill.; severe storm and its effects, Highland Beach, N. J.; on the firing line in Serbia; American hospital, Belgrade; the flood at Erie, Pa. These are among the most interesting events pictured.

INDEPENDENT FILMS

Pathe News, No. 63 (Aug. 7).—A Parisian military funeral; English troops practicing; a demonstration by English women; a celebration in Salt Lake City to honor its pioneers; Southbridge, N. J., bulwarks breaking into news again with the recent sale; some dead scenes from California and Erie, Pa.; the latter resulting in severe losses; and Greece training her troops are among some of the more important events treated.

Pathe News, No. 62 (Aug. 4).—The actual photographs taken by a Pathe staff photographer with the sanction of the Czar, of a naval battle in the Black Sea, are among the most remarkable of the war yet recorded. The scenes include the sunrise departure of the Russian fleet after a review by the Czar, their steaming toward their destination, their convey of torpedo destroyers, and their final sighting of the enemy. The clearing of decks, and

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ring are then registered by the camera man, who, we are told, is the only person to remain on deck during the engagement, and for which he was later decorated. The series of pictures end with views of the sunken Turkish battleship over which the Russian colors were promptly raised. Other views included the funeral of Charles Becker; a picture of Michigan's claimant to the heavy weight distinction, one Sims, cab driver; and some views of children in Massachusetts allowed to recuperate at an outdoor school.

Through the Sierra Mountains—Spain (Pathe, Week Aug. 23).—The tinted half-reel depicting this beautiful and quaint mountain country. It is split with *A Ride Through the Bois de Boulogne*.

A Ride Through the Bois de Boulogne—Paris (Pathe, Week Aug. 23).—The celebrated recreation ground of the French capital is shown in its colored attractiveness. Some of the celebrated and seldom pictured nooks are among those nicely presented. It is on the same reel with *Through the Sierra Mountains*.

Pressing His Suit (Pathe, Week Aug. 23).—The artificiality which would countenance disguise between wives and the best of friends is resorted to in an endeavor to bring a room—full of people, semi-disguised, together. There is also a good deal of physical hardship for the actors. It concerns a tailor who would win a sourette, while the girl to whom he is engaged seeks to prevent it. Each of the three, as well as several others, disguise themselves, resulting in a mildly amusing situation.

You Know Me Al—No. 5 (World Film Corporation).—The letters from Bugs to Gus continue as a source of amusement to Ring Lardner, who is able to write long inserts and then see them illustrated. We are thankful to the president of the George Ade film fables, which have provided the necessary courage to make this sort of an offering. This time it is about Bugs and his friend Percy, who, in order not to be drafted for the coming war, disguise themselves. There is room for improvement in the acting.

Terribly Stuck Up (Pathe, Week Aug. 23).—As this one-reel comedy falls into the rut of picture procedure in the matter of plot, it should not be difficult to guess just how each and every character of this picture is stuck up. Batter, sons of floors, and fly paper all contribute to bear it out in its intent. It may be best expressed as a popular comedy.

Making Matters Worse (Club Comedies, Sept. 2).—The Horsley brand is responsible for this one-reel comedy in which George Grey is rightfully featured. He is quick and entertaining, and helps carry an offering in which he, a number of policemen, and a bushy set of whiskers are the principals. The set purpose of the story is to have Mr. Grey avoid policemen, who turn up at every angle. By means of the whiskers mentioned and other tricks he usually manages to circumvent them. Not much, as plots go, but funny without a doubt, and a picture which we think audiences will enjoy.

JOSEPH H. TRANT
FEATURE SCENARIO WRITER

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3 Parts—August 27

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August 7

Will Louis

"Clothes Make the Man"
August 25

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NEW FILM COMPANIES

ALBANY, N. Y.—Certificates of incorporation for the following newly formed amusement enterprises were filed with Secretary of State Hugo this week:

Star Exhibition Company, New York city. Theatrical proprietors, also to manage motion picture exhibitions. Capital, \$1,000. Nathan Machat, Clara Stobaugh, C. Von Brandis, 891 Tiffany Street, New York city.

Princess Pat Company, New York city. Theatrical and motion pictures. Capital, \$1,000. Directors: Peter A. Lee, George F. Mattuck, Louis Freudenberg, 115 Broadway, New York city.

Premier Programme Corporation, New York city. Motion picture business. Capital, \$1,000. Directors: James A. Whitman, H. Blake Garrison, Hector J. Streckmans, 110 West Fortieth Street, New York city.

Shubert Consolidated Enterprises, New York city. To conduct a general theatrical business. Capital, \$300,000. Directors: Helen White, Meyer Klein, Emanuel M. Klein, Harry E. Diamond, 817 West End Avenue, New York city.

GEORGE W. HERRICK.

A NEW FORM OF SWINDLE

The Selig-Polyscope Company has placed detectives on the trail of a swindler, with a new game, operating from Pittsburgh. They recently received a letter from a young girl in that city inquiring if any of the Selig players were in Pittsburgh for the purpose of engaging young, inexperienced girls for moving picture work, as she had answered an advertisement of that nature and the next day received a call from a young man, who said he was an actor with the Selig Company. He wanted this young girl to act with him as his partner. The young woman in question thought it better to write the Selig Company before making a decision and learned that the man was an imposter, there being no Selig actors in Pittsburgh. Just what his form of swindle is was not determined, as the young lady abruptly broke off negotiations with him.

ALONG THE PACIFIC COAST

(Continued from page 26.)

miles. This gives the studio two telephone and two telegraph lines in their administration building.

The Kalem Studios in Glendale took out two licenses for passenger elevators recently. These cover the elevators built in the hotel lobby set being used in "The Mysteries of the Grand Hotel" Series. The ordinance covering passenger elevators required that these licenses be taken out before further operations of the elevators could be used.

According to all reports, Lillian Lorraine is doing great work in the leading feminine role of "Neal of the Navy," which the Balboa Company is filming for Pathe. Co-starring in this patriotic serial is William Courtleigh, Jr.

Jack Dillon, one of the oldest members of Al Christie's Nestor Comedy Company at Universal City, has resigned to accept the appointment as a director with the American Company at Santa Barbara. Glad to hear the good news, Jack. Pleased to hear from you or your friends any time.

The Smalleys' company of Universal players who have been in Chicago for the past six weeks staging scenes for their ten-reel feature, "The Dumb Girl of Portici," in which Anna Pavlova is to be featured, has returned. Anna Pavlova comes West with them to finish the production.

David Horsley, chief executive of the Mina films, was a recent visitor to the Reliance Hollywood studios. Mr. Horsley renewed many former acquaintances and witnessed Edward Dillon stage a humorous scene to be used in "Over and Back," by Chester Withey. Besides Messrs. Withey and Dillon, Fay Tincher and Frank Darien are in the cast.

Eugene Pallette is among the principals permanently engaged by the National. He is credited with being one of the cleverest portrayals of crook roles in the motion picture field.

Helen Ware, Broadway star, arrived at Universal City, where she is to appear in the title-role of Frances Hodgson Burnett's novel, "That Lass o' Lowrie's." Robert Z. Leonard, who directed the work of Julia Dean in Peter B. Kyne's "Reunited," is to direct Miss Ware in her work before the eye of the camera.

Every week the Balboa Company sends out 2,000 pennants. They are divided among the forty Pathe exchanges in all parts of the world. The exchanges distribute them among their patrons, the exhibitors. A new design and a different shape is provided each week. The latest one is a design showing Balboa saluting the Rooster, which is the familiar Pathe emblem. The novelty of these pennants has elicited much favorable comment.

At the Los Angeles Shrine Auditorium recently, during the first public presentation of the California \$25,000 booster song, "California," many of the Reliance's actresses sold copies of the song, the money received being turned over to the California booster campaign. Prominent among them were Teddy Simpson, Olga Gray, and Billie West.

By the way, speaking of Billie West. We are advised that she has just celebrated her twenty-fourth birthday (too bad Diogenes was not looking for an honest lady instead of a man Billie). A party was given in her honor by many of her Reliance friends and she received many presents.

A young lady of promise who is a newcomer to the screen-world is Lillian West. She has recently become a member of the Balboa Company.

The name of Olga Printzlau Clark, one of the best known of scenario writers, has been added to the list of regular staff writers at the Universal's Pacific Coast studios. William T. McCully has been added to the producing forces of the National Film Corporation and is making comedies, featuring Miss Rena Rodgers, Russ Powell, and Harry Fisher. He has Louis Scherer as his assistant. Mr. McCully is a product of the Keystone studios.

George MacManus, creator of "Bringing Up Father," "The Newly Weds" and other cartoonish creations, is using Fay Tincher, the comic star, as the principal character in his daily Hearst cartoon stories. Miss Tincher in her black and white striped dress is widely known wherever motion pictures have been projected, and Mr. MacManus appears to have used her as a beach coquette. Wonder if Fay knows they buy second-hand clothing down on Main Street. That dress sure must be made of good material to last so long.

In the production of "The Tenor," a three-reel film featuring Robert Henly, Leon Kent recently staged the entire second act of "Carmen" at the Majestic Theater in Los Angeles at the close of the regular evening's programme. At the invitation of the theater's management the greater part of the audience remained to witness the making of this Universal feature.

Clyde E. Hopkins is a recent addition to the Reliance studio. As a juvenile player on the speaking stage he is well known.

Anita King, of the Lasky Company, known as the "Paramount Girl," has started on a transcontinental automobile trip from Los Angeles to New York. She is driving a large racing automobile and is unaccompanied.

Hazel Buckham, late of the Universal Company and well known in the photoplay world, has recently become a member of the National forces. This little lady, together with Lamar Johnstone, former leading man with the Selig Los Angeles company, and who has also become a member of the National, makes it appear as if the Federal League has nothing on this company when it comes to securing good players.

J. VAN CARTMELL.

LICENSED FILM RELEASES

Monday, Aug. 23.

(Bio.) Twice Won. Dr.
(Ess.) Does the Woman Forget? Dr.
(Kalem) The Barnstormers. "Broadway Favorites." Four parts. Dr.
(Lubin) The Spark and the Flame. Dr.
(Selig) The Girl With the Red Feather. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 67. 1915.

Tuesday, Aug. 24.

(Bio.) Mister Paganini. Two parts. Dr.
(Ess.) Heris and Roses. Three parts. Dr.
(Kalem) Ham and the Experiment. Com.
(Lubin) Dog-Gone Luck. Com.
(Lubin) The Victorious Jockey. Com.
(Selig) The Doughnut Vendor. Dr.
(Vita.) From the Docks. Two parts. Dr.

Wednesday, Aug. 25.

(Edison) Clothes Make the Man. Com.
(Ess.) The Fable of "The Roystering Blades." Com.
(Kalem) A Double Identity. Episode No. 6 of "The Mysteries of the Grand Hotel." Two parts. Dr.
(Lubin) A Species of Mexican Man. Three parts. Dr.

Thursday, Aug. 26.

(Bio.) His Birthday Gift. Com.-Dr.
(Ess.) The Drug Clerk. Com.
(Lubin) Under the Fiddlers' Elm. Two parts. Dr.
(Selig) The Strange Case of Talmal Lind. Special. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 68. 1915.

Friday, Aug. 27.

(Bio.) The Sheriff's Baby. Dr. Biograph. Re-issue No. 12.
(Edison) The Slavey Student. Three parts. Com.-Dr.
(Ess.) Her Return. Dr.
(Kalem) A Battle of Wits. Reissue. Dr.
(Lubin) The Mirror. Dr.
(Vita.) The Wardrobe Woman. Dr.

Saturday, Aug. 28.

(Bio.) The Need of Money. Dr.
(Edison) Matilda's Fling. Com.
(Ess.) Rule Sixty-three. Two parts. Dr.
(Kalem) Train Order No. 45. Episode No. 42 of the "Hazards of Helen." Dr.
(Lubin) Billie Joins the Navy. Com.
(Selig) The Master of the Bengals. Wild Animal Drama.
(Vita.) The Tigress. Broadway Star Features. Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Aug. 23.

(Broadway Universal Feature) Mrs. Plum's Pudding. Five parts. Com.-Dr.
(Nestor) His Lucky Vacation. Com.
(Gold Seal) Extravagance. Three parts. Dr.
(Lub.) Billy's Love Making. Com.
(Rex) The Cod. Dr.

Tuesday, Aug. 24.

(Animated Weekly) No. 181.
(L-Ko) Mr. Flirt in Wrongs. Two parts. Com.
(Victor) The Chimney's Secret. Dr.
(Rex) The Mystery of the Tapestry Room. Three parts. Dr.
(Joker) A Case of Beans. Com.
(Lacmille) (No release.) Replaced with Extra Joker.

Wednesday, Aug. 25.

(Powers) Seeking An Insurance. Com.
(Powers) The Best People on Earth. Edu.
(Friday, Aug. 27.)
(Impr) Dr. Jekyll and Mr. Hyde. Two parts. Dr.
(Nestor) His Egyptian Ancestry. Com.
(Victor) The Box of Bandits. Com.

Thursday, Aug. 26.


(Rison) The Social Lion. Two parts. Dr.
(Joker) The Bravest of the Brave. Com.
(Powers) She Loved Them Both. Dr.

MUTUAL FILM RELEASES

Monday, Aug. 23.

(Amer.) Drawing the Line. Two parts. Dr.
(Falstaff) Gloriana's Getaway. Com.
(Keystone) (Title not yet announced.)
(Rel.) Farewell to Thee. Dr.

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Tuesday, Aug. 24.

(Beauty) His Mysterious Profession. Com.
(Ma.) The Little Cupids. Com.-Dr.
(Than.) Snapshots. Two parts. Com.

Wednesday, Aug. 25.

(Amer.) (Reich) Pinto Ben. Two parts. Dr.
(Rel.) Editions De Luxe. Dr.

Thursday, Aug. 26.

(Cub) Jerry's Busy Day. Com.
(Domino) (Subject not yet announced.)
(Mutual Master picture) M. Lecon. Thanhouse. Four parts. Dr.
(Mutual Weekly) No. 34. 1915.

Friday, Aug. 27.

(Amer.) Mixed Wires. Com.-Dr.
(Falstaff) That Poor Damp Cow. Com.
(Kay-See) (Subject not yet announced.)
(Ma.) (Subject not yet announced.)

Saturday, Aug. 28.

(Beauty) Uncle Heck. By Heck. Com.
(Rel.) A Bold Impersonation. Two parts. Dr.

THE PATHE EXCHANGE

Week of Sept. 6.

(Balboa) The Fallen Standard. Two parts. Dr.
(Phonofilm) A Mix-Up for Maxis. Com.
(Globe) Picturesque Java. Scene.
(Globe) In Dahomey (West Africa). Scene.
(Pathe) News No. 72.
(Panama Film) Neal of the Navy No. 2. Dr.
(Gala Rooster) The Galloner. Five parts. Dr.
(Starlight) Monkey Shines. Com.

REVIEWS OF FEATURE FILMS

"THE HOUSE OF A THOUSAND CANDLES"

A Five-Part Adaptation of Meredith Nicholson's Novel of the Same Name, Featuring Grace Darmond and Harry Mestayer. Produced by the Selig Polyscope Company as a Red Seal Feature Under the Direction of Thomas N. Heffron for Release on the V-L-S-E Programme Aug. 23.

Jack Glenarm Harry Mestayer
Marian Evans Grace Darmond
Arthur Pickering John Charles
Squire Glenarm George Backus
Bates Forrest Robinson
Larry Donovan Emma Glenwood
Theresa Evans Gladys Samms
Olivia Evans Mary Robson
Carmen Edna Best
Don Jose Edna Best

"The House of a Thousand Candles" was a thoroughly good story of the light fiction sort, and the picture is equally as good. It is the first big picture made by Thomas Heffron since he went with this company, and he has accomplished a thoroughly good piece of work. He has taken great care with his settings, both exterior and interior, with the result that he has achieved some very beautiful backgrounds. The photography throughout was excellent. One error occurred in the cutting and will probably be remedied. In an assault with a heavy brass candlestick the blow suddenly stops at least six inches away from the man's head.

The acting was most ably handled throughout. Harry Mestayer gave a good characterization as Jack Glenarm, and Grace Darmond, playing opposite, was exceedingly pretty but showed a lack of expression and feeling. Mary Robson as the Spanish dancer was most excellent. Her dancing was delightful and she played her emotional scenes with the tenacity and fire characteristic of the daughters of sunny Spain. The balance of the cast was strong and able.

The novel of Meredith Nicholson was so popular that a synopsis of the plot is hardly necessary. Suffice it to say that it deals with the whimsy of a wealthy old man, who, seeing that his grandson is rapidly going to the dogs through a too frequent indulgence in the fast life of the restaurants, devises a plan to force him to live on his country estate for a year, knowing that by the precepts of the old doctrine of propinquity he will fall in love with and marry the pretty next door neighbor. The old gentleman sails for Italy and after he has been gone a short while his servant returns and announces his death. The will bequeaths the estate to the grandson provided he does not step foot outside the boundaries for one year. Furthermore, in order to keep him busy, the grandfather has concealed a million dollars in securities about the house and left cryptic messages to bewilder and guide those in search of the treasure. There are a number of secondary plots and deviations that add greatly to the interest of the story. In the end the grandfather reappears just in time to prevent his executor from stealing the million and to see the materialization of the love affair between his grandson and the pretty girl next door. More close-up views—the one used showing a man's eye peering through a keyhole was neither necessary nor attractive—would be an advantage.

"THE MASTER HAND"

A Five-Reel Production by the Premo Feature Film Company. Released Through the World Film Corporation, Aug. 16. Directed by Harley Knoles.

Mr. Bigelow Nat C. Goodwin
James Ralston Theodore Babcock
Mrs. Ralston, his wife Julia Stuart
Jean, their daughter Florence Malone
Pembroke, her fiancé Carroll Fleming
Dr. Garbade, of the sanitarium Alex Calvert
Miss Lane, the lady doctor Clarissa Selwynne
Dot, Bigelow's niece Katherine Lee

While the story concerns Wall Street in a mild way, the gist concerns the attempt of the husband to steal his wife's money, the developments furnishing the means of five thousand feet of material that is good in places and might be better in spots. For one thing, the inter-relationship of the various characters was clouded in doubt and the first two reels were entirely too interrupted by sub-titles.

The figure of sentimental and natural interest was, of course, Nat Goodwin, who plays a benign uncle and stock broker in a comfortable way. His work may best be described as natural. The well-known features will beam in creases and impress themselves on patrons tutored to a fine point of expectation at this well-known personage. In his god-fatherly part Mr. Goodwin is all that may be asked.

The lady doctor in attendance on his wife is consulted by the husband of the woman whose money he wished to acquire. This lady practitioner is also an intimate of the husband, so that she readily agrees to poison her patient, and to have her, while in a deranged mental state, committed to an asylum.

Years later this woman is still detained, though entirely sane, while her daughter, grown up, is in love with a young man of her own choosing. The father, now rich in his wife's money, speculates with the daughter's portion, and loses. To try and even up matters he goes to the master broker and proposes his daughter in marriage for a sum of money. The daughter proves unwilling, and other events which occur make the broker suspect the truth. Disguised, he goes to the sanitarium, makes the mother's acquaintance, and causes the doctor to flee, while the husband is dashed over a cliff and killed.

There must be mentioned also the ex-

change scenes where the master broker made a fortune for himself and friends, as well as rehabilitated the fortunes of the daughter. We have enumerated the dash over the cliff, both tried and true expedients to furnish a rather small subject with bigness.

"THE WHEELS OF JUSTICE"

A Four-Part Melodrama Written by Edward J. Montagne and Featuring Eulalie Jensen and James Morrison. Produced by the Vitagraph Company Under the Direction of Theodore Marsden for Release on the V-L-S-E Programme Aug. 23.

Julia Dean Dorothy Kelly
Ralph Brooks James Morrison
His Mother Louise Baudet
Rita Reynolds Eulalie Jensen
Her Husband Charles Eldridge
Pug Riley Anders Randolph
Red Hall George Cooper

The most outstanding feature of this four-part melodrama is the excellent acting of Eulalie Jensen. It was consistently good from start to finish and formed the most interesting and entertaining feature of the whole production. The story has a startling denouement as a climax, but without an access of rare ability it would have fallen flat. Miss Jensen saw her opportunity and seized it in a manner that was truly admirable and left little to be desired.

To start at the beginning, Edward Montagne wrote a good, thrilling, melodramatic story, with due attention paid to the technical demands of dramatic construction, and Theodore Marsden gave it a good production. Some of his scenes were extremely well done, especially those of the prison workshop, the uprising of the convicts and their escape from prison. It was apparent, however, when the automobile full of convicts went over the open drawbridge that its passengers were only stuffed lay figures. Rather than show the actual fall it would have been better to show the automobile about to make the leap and then show the car in the water with the struggling and drowning convicts.

There was a strong, able cast in support of Miss Jensen. Dorothy Kelly was convincing at all times, and James Morrison in the leading male role gave a finished and well rounded performance. Anders Randolph as Pug Riley, the convict, and George Cooper as Red Hall, the burglar, also did very commendable work.

The story is intensely melodramatic. Ralph Brooks, engaged to Julia Dean, becomes infatuated with Mrs. Reynolds and pays her arduous attentions, neglecting his fiancée most shamefully. The husband of Mrs. Reynolds returning unexpectedly to the house after starting on a business trip discovers her robbing the safe. A quarrel follows in which he threatens to kill both her and her youthful lover. In the struggle that ensues, Mrs. Reynolds shoots and kills her husband. Red Hall, a burglar, has witnessed the crime, and suddenly appears, accusing the wife. She holds him up and disarms him, telephoning the police at the same time and accusing him of the murder. Ralph has had an assignation with her, and enters in time to hear the burglar denounce her as a murderer. He appears and also denounces her. In the quarrel that follows the burglar quietly escapes. The police appear and Mrs. Reynolds accuses Ralph of the murder. He is tried and convicted on her testimony and sentenced to life imprisonment. A revolt occurs in the prison workshop and a number of the convicts escape, including Ralph and his cell mate, Pug Riley. They seek refuge in a den of thieves known to Riley. In the meantime Red Hall, the burglar, has been systematically blackmailing Mrs. Reynolds, finally taking up his residence in her home. When at the end of her resources the burglar forces her to give a masquerade ball, at which he plans to rob her society friends. He enlists the aid of Pug Riley. Ralph recognizes Red as the burglar who was present at the murder and plans to force Mrs. Reynolds to confess her crime. With the assistance of Pug Riley, whom Red Hall has engaged to be the butler on the night of the dance, he gains entrance to the house, and making up so that his appearance duplicates that of the deceased husband, takes his position on the floor just as the body lay on the night of the murder. Mrs. Reynolds is taken to the room, the lights suddenly switched on, and she sees the supposedly dead body of her husband on the floor. This is too much for even her iron nerves, and she breaks down and confesses in the presence of two detectives. Ralph is given a new trial and exonerated, while Pug Riley goes back to prison to serve out his term.

The Slave Student (Edison, Aug. 27).—Viola Dana, Marie La Manza, and Pat O'Malley are featured in this simple little three-part feature, dealing largely with life at a girl's boarding school. The school scenes were particularly well done, a host of young and pretty girls adding greatly to the attractiveness of the picture. The story was very slight. It dealt with a poor young girl, who is forced to work her way through boarding school. The wealthiest girl in the school makes a friend of her, and at a school dance introduces her brother, who immediately falls in love. The girl's own brother has come to New York, where he is unjustly convicted of a crime and sentenced to sixty days in jail. The wealthy young girl at school falls in love with a man, and they elope. As they stand up before the justice of the peace, the country boy returns from his jail sentence, and recognizes the other man as the one responsible for his conviction. Written by Lee Arthur, and produced under the direction of John Collins, the picture is interesting and entertaining, and will have an especial appeal to young high school girls.

SELIG**"The House of a Thousand Candles"**

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
July 1	Famous Players	Little Pal	Mary Pickford	5
July 1	Morocco-Bosworth	Rugmaker's Daughter	Maud Allan	5
July 1	Lasky	The Clue	Blanche Sweet	5
July 1	Paramount	The Running Fight	Violet Heming	5
July 1	Lasky	Kindling	Charlotte Walker	5
July 1	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	5
July 1	Famous Players	Seven Sisters	Marguerite Clark	5
July 1	Morocco	Kilmeny	Lenora Ulrich	5
July 1	Lasky	Puppet Crown	Ina Claire and Carlisle Blackwell	5
Aug. 2	Famous Players	Rags	Mary Pickford	5
Aug. 2	Famous Players	Mice and Men	Marguerite Clark	5
Aug. 2	Lasky	Secret Orchard	Blanche Sweet	5
Aug. 12	Famous Players	Sold	Pauline Frederick	5
Aug. 12	Lasky	Marriage of Kitty	Fanny Ward	5
Aug. 12	Morocco-Bosworth	Nearly a Lady	Elsie Janis	5
Aug. 12	Famous Players	The Dainty Boss	Hazel Dawn	5
Aug. 26	Morocco-Bosworth	Majesty of the Law	George Fawcett	5

V-L-S-B. INC.

June 2	Vitagraph	Hearts and the Highway	Lillian Walker and Darwin Karr	5
June 7	Lubin	The Sporting Duchess	Rose Coghlan and Ethel Clayton	5
June 14	Vitagraph	Sins of the Mothers	Anita Stewart and Earle Williams	5
June 21	Essanay	The White Sister	Viola Allen	5
June 28	Selig	The Rosary	Kathlyn Williams	5
July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer	5
July 12	Vitagraph	Crooky Scuzzes	Frank Daniels	5
July 19	Essanay	The Blindness of Virtue	Edna Mayo	5
July 26	Selig	A Texas Steer	Tyrone Power	5
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spencer	5
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzales and William Duncan	5
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin	5
Aug. 16	Lubin	Ring Tailed Rhinoceros	Raymond Hitchcock	5
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer	5
Aug. 23	Vitagraph	Wheels of Justice	Marie Dressler	5
Sept. 27	Lubin	Tillie's Tomato Surprise	Robert Edeson	5
Sept. 6	Vitagraph	Mortmain	Stella Rossetti and Guy Oliver	5
Sept. 13	Essanay	The Man Trail	Octavia Handworth and Beatrice Moran	5
Sept. 20	Selig	The Circular Staircase		
Aug. 30	Lubin	The Great Ruby		

WORLD FILM CORPORATION

July 19	Brady	The Cub	Martha Hedman	
July 26	Shubert	Marrying Money	Clara Kimball Young	
Aug. 2	Lederer	Sunday	Reine Davis	
Aug. 9	Brady	The Stolen Voice	Robert Warwick	
Aug. 16	Shubert	The Little Dutch Girl	Shirley Martin	
Aug. 23	Premo	The Master Hand	Nat Goodwin	
Aug. 30	Armstrong	The Renegade	Alice Brady	
Sept. 6	Brady	The Cotton King	George Nash	
Sept. 13	Brady	The Imposter	Jose Collins	
Sept. 20	Shubert	Evidence	Lillian Tucker and Edwin August	
Sept. 27	Brady	The Ivory Snuff Box	Holbrook Blinn	
Oct. 7	McIntosh	My Partner	Burr McIntosh	
Oct. 14	Harris	School Belle		

GENERAL FILM FEATURES.

(Three Parts.)

JULY.

Selig. The War of Dreams.
 Vitagraph. The Criminal.
 Kalem. The Seventh Commandment.
 Vitagraph. The Man from the Desert.
 Knickerbocker. Hamlet. With Forbes-Robertson.
 Lubin. Whom the Gods Would Destroy.
 Essanay. The Counter Intrigue.
 Edison. Eugene Aram. Four parts.
 Kalem. Midnight at Maxim's. Four parts. Cast of Broadway Stars.
 Essanay. Temper. With Henry Watthall.
 Lubin. All For Old Ireland. With Valentine Grant.
 Selig. The Octopus.
 Kalem. Don Cesar De Basan. With W. Lawson Sullivan.
 Edison. Her Vacation.
 Vitagraph. The Confession of Madame Barastoff.
 Kalem. The Crooked Patch.
 Vitagraph. The Lorelei Madonna.
 Biograph. Under Two Flags.
 Lubin. Destiny's Skein.
 Selig. Motherhood.
 Edison. On Dangerous Paths. Four parts.
 Essanay. The Sky Hunters.

AUGUST.

Kalem. The Maker of Dreams.
 Vitagraph. The Scar.
 Biograph. Jane Eyre.
 Knickerbocker. Tides of Time.
 Lubin. The Witness.
 Selig. The Scarlet Lady.
 Edison. June Friday. Four parts.
 Essanay. Eyes That See Not.
 Kalem. The Runaway Wife. With Stewart Baird.
 Essanay. When My Lady Smiles.
 Lubin. Bold Emmet, Ireland's Martyr.

LICENSED FILMS

The Fable of the Tip and the Treasure (Essanay, Aug. 11).—We know of no better way of telling the story of this George Ade fable than the synopsis, written, presumably, by George Mr. Ade himself: "Once there was a prominent lad named Roger Danby, whose grandpa, Rufus Danby, had been a roving sea captain. Among the old traps belonging to the adventurous old sea dog was a log book in which he had placed a dusty document. Grandson found this and figured that if he followed the dope he would find a large cask of buried treasure. Just to prove that the spirit of romance is still alive and wiggling, Roger packed up and started for Treasure Island. Father had not been kidding. Sure enough, there was the boulder. But there was a bird perched on it. Elder son was painting scenery and daubed her heart on Roger's new khaki shirt. It seems that granddad was not only a sea captain, but

something of a matrimonial agent, for Roger returned with his arms full of feminine treasure. Moral: Keep on digging and you will find something." It differed in no great measure from other Ade fables, and if the audience enjoyed it any less than the rest of them, the measure of their laughter gave no indication of the fact. The Wednesday "fables" are a joy to audiences as well as a prized treasure to exhibitors.

Mixing It Up (Kalem, Aug. 31).—The "Ham" in the "Ham And" is omitted, for present purposes, and Bud Duncan is granted sole rights to prominence, shared with Rubie Miller, who also directed. It is just another of those mixtures of slapstick diversion, a possibly blind grab in the bag of tricks which common consent has allowed a common property for this type of offering. After a somewhat elongated beginning the offering centers on the dumbwaiter diversion inherited from "Seven Days," in which the comedian pulls his way from floor to floor. The offering will probably appeal to many.

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